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Alfred's

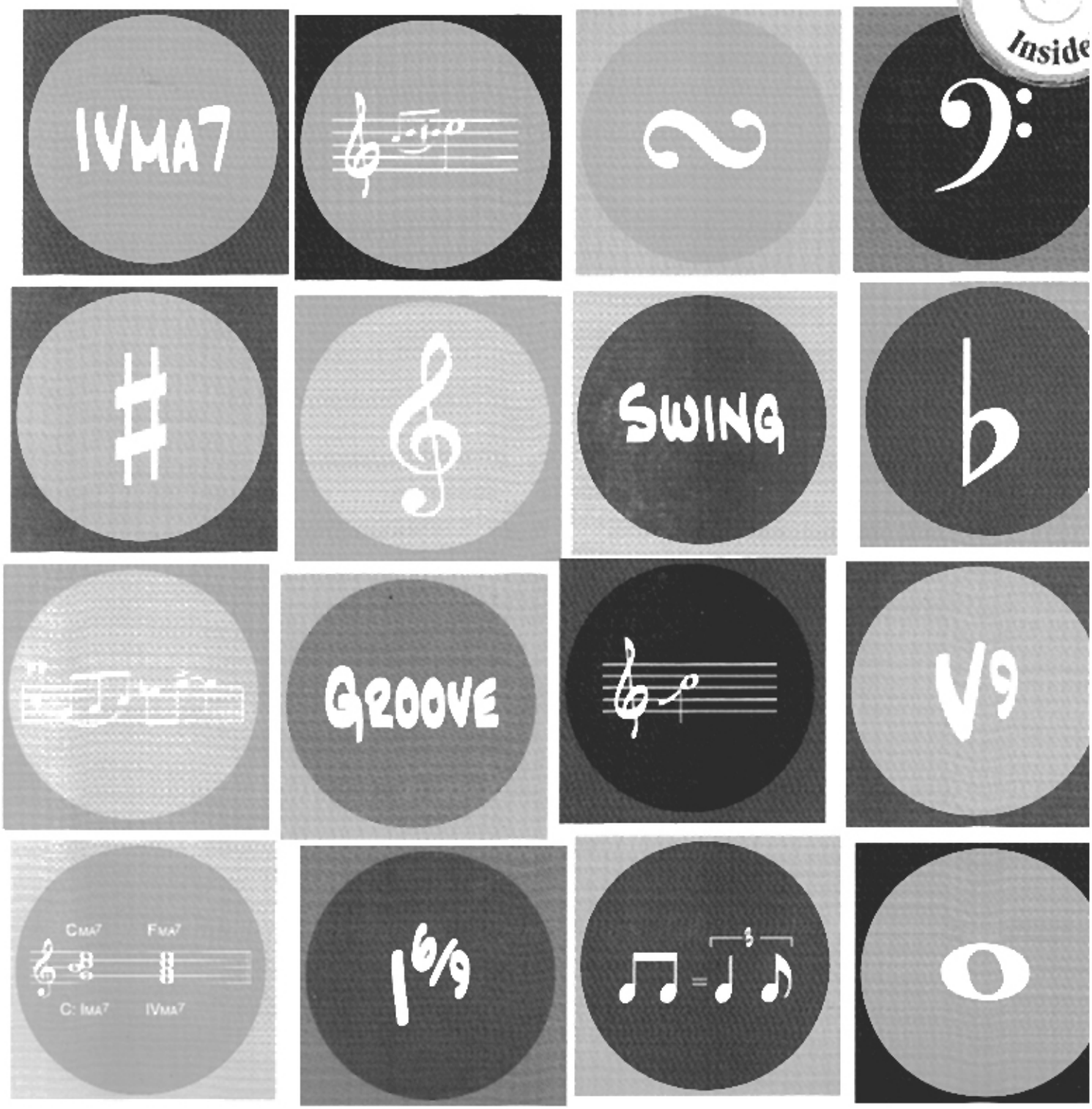
Book 2

# Essentials of JAZZ THEORY

Lessons • Ear Training • Workbook

Shelton G. Berg

CD Inside

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# ssentials of JAZZ THEORY

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SHELTON G. BERG

## FOREWORD

MUSIC IS THE MORTAR OF HUMANITY. It binds people of all backgrounds and experiences, as it poignantly expresses universal human emotions. It is an amazing and elusive complement to our existence. And yet, this spiritual art form is rooted in concepts that are easily explained in the practical realm. Music theory is the study of these concepts. The yin and yang of music results from the fact that it is created out of a limited supply of simple, theoretical formulas, and yet, any piece of music can be entirely unique.

When a musician composes or improvises, the material emanates from two creative wells. There is the "spiritual" well, which houses our emotions and experiences, and also the "technical" well, in which resides the theoretical elements that we have practiced and perfected. Music is at its best when the impetus is from the spiritual well. The technical well will be unconsciously called upon to provide the raw materials of expression. So, a study of theory is not merely a dry analysis of technical functions, but rather an exploration of how the elements can provide fuel to the creative process, an energizing activity toward the goal of meaningful music making.

WELCOME TO JAZZ—welcome to an exhilarating journey to musical freedom!—Shelly Berg

To successfully navigate this jazz theory course, you should be versed in basic music theory concepts, such as those taught in Books 1 and 2 of *Alfred's Essentials of Music Theory*. You are encouraged to play and/or sing the examples in this text, at first along with the enclosed recording, and then on your own.

**BOOKS 1, 2, 3**: *Alfred's Essentials of Jazz Theory* is made up of three books, 40 pages each, with each book containing six units. A unit consists of four or five pages of instructional material (including written exercises), an Ear Training page and a Review page.

**COMPLETE BOOK**: *Alfred's Essentials of Jazz Theory* is also available as one complete book of 120 pages that contains all the pages included in the separate books.

**COMPACT DISCS**: Each book in *Alfred's Essentials of Jazz Theory* is packaged with a CD, allowing students to hear the musical elements discussed, and offering students the opportunity to test their listening skills. Music examples are played by a variety of instruments.

**TEACHER'S ANSWER KEY**: A *Complete Book* with the answers for the exercises from the Lesson and Review pages and music for the Ear Training pages. Also included is a reproducible sheet for listing student names and grades for the Ear Training and Review pages.

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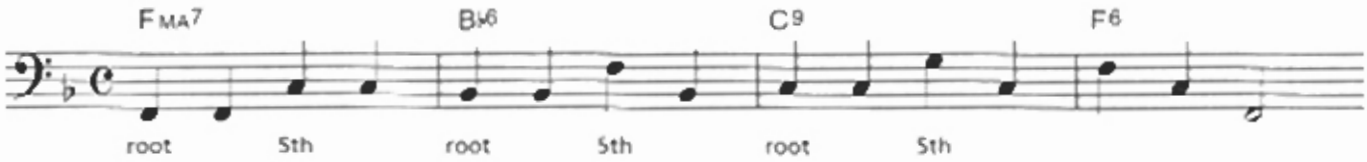
## Walking Bass Lines

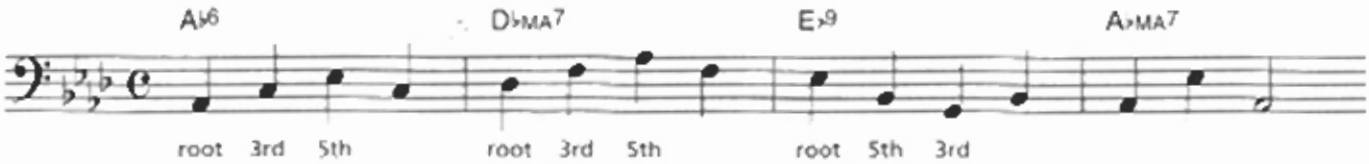
The most important things a bass line can do are: 1) reinforce the groove and momentum of swing, and 2) make the chord changes clear. The first element is a matter of performance (as discussed in Lesson 26), while the second is one of construction.

The two simplest ways for a walking bass to establish the chord progression are:

by playing roots and fifths. . .

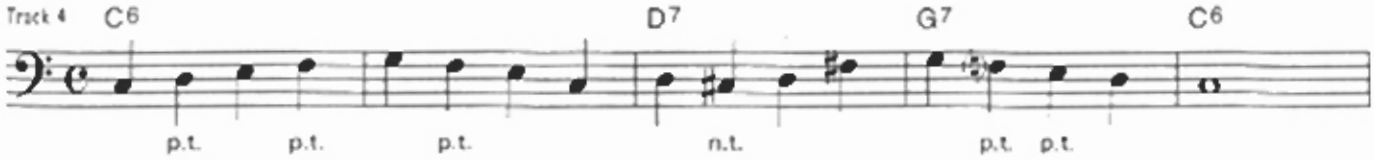



or by arpeggiating the chords.



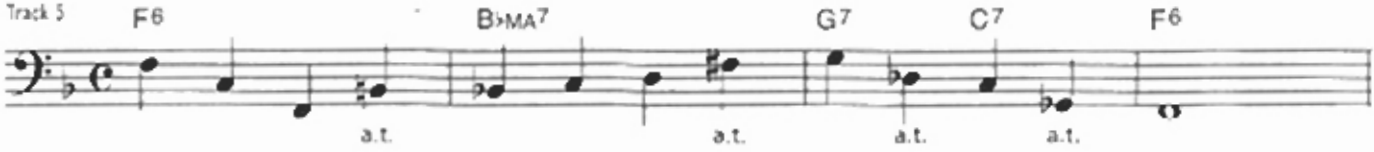

Passing and neighboring tones are also effective for walking bass construction. Typically, these tones are employed on the weak beats (2 and 4), and lead to structural (chord) tones on the strong beats (1 and 3).

Track 4



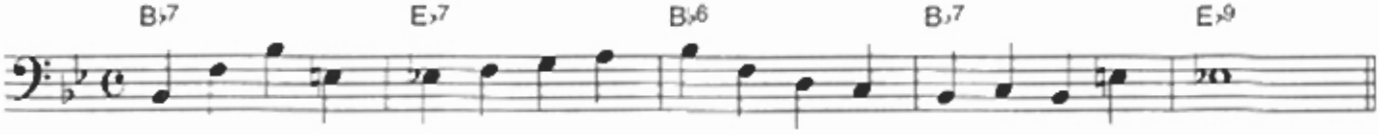

One of the most appealing devices for walking bass lines is the usage of CHROMATIC APPROACH TONES (leading tones), which are notes a ½ step below or above the next chord tone. As with other non-harmonic tones, approach tones most often occur on the weak beats.

Track 5

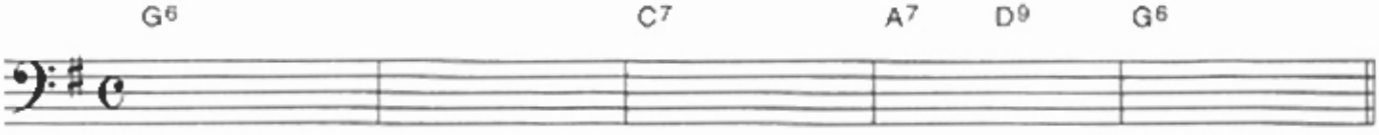



## Exercises

**1** Analyze this walking bass line by circling and identifying the chord tones.
Label any passing (p.t.), neighboring (n.t.), or chromatic approach tones (a.t.).



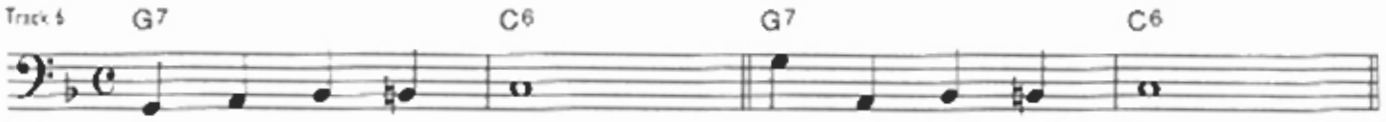

**2** Compose a walking bass line to this progression.



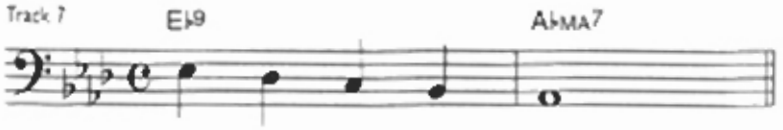
# *Walking Bass Lines in the Circle of Fifths, Two-Note Voicings*

You know that the V7–I progression establishes a key. In Lesson 33 you will learn about the pervasive ii–V ("two-five") progression in jazz. Both are "circle-of-fifth" progressions, in which the bass moves by a perfect fifth interval from one chord to the next. Even the progression from I to IV is in the circle of fifths. Since these progressions are ubiquitous in jazz, standardized walking bass patterns have emerged.

The most common bass line for circle-of-fifth progressions is an ascending scale from one chord root to the next, using both major and minor third degrees. A variation on this line drops a 7th from the root.

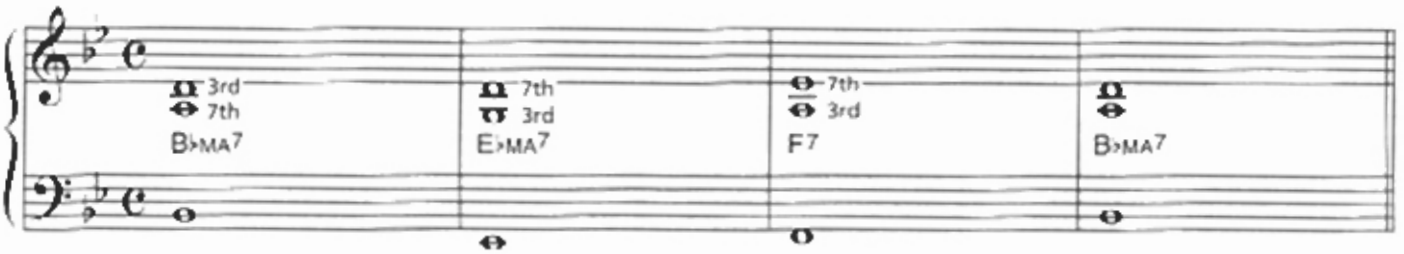



The simplest bass line for the circle-of-fifth progression is a descending scale from one root to the next.



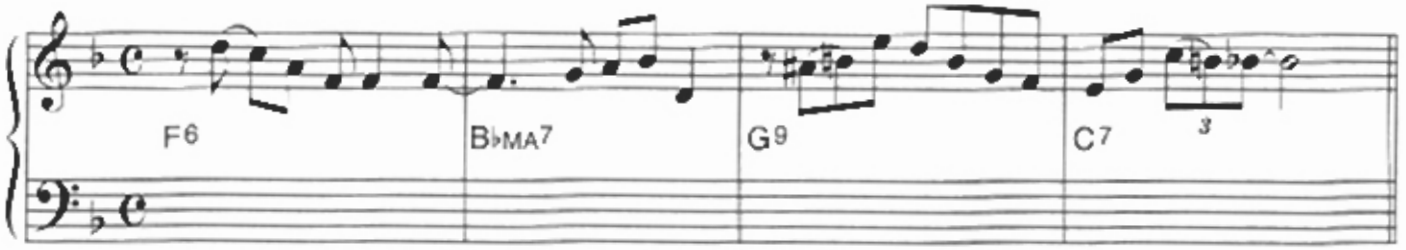

The combination of walking bass and melody creates a CONTRAPUNTAL TEXTURE (one using counterpoint). When ACCOMPANIMENT is added to the texture, such as one or more instruments playing chords, the texture is enhanced. Accompanimental chords can be played by a keyboard or guitar, or two or more instruments simultaneously sounding notes. These arrangements of chords are called voicings.

Simple, yet effective, TWO-NOTE VOICINGS are achieved by sounding just the chord 3rd and 7th, assuming the bass voice plays the root. These notes sound best in the "comping" range (see Lesson 29), which is approximately a sixth, either side of middle C.

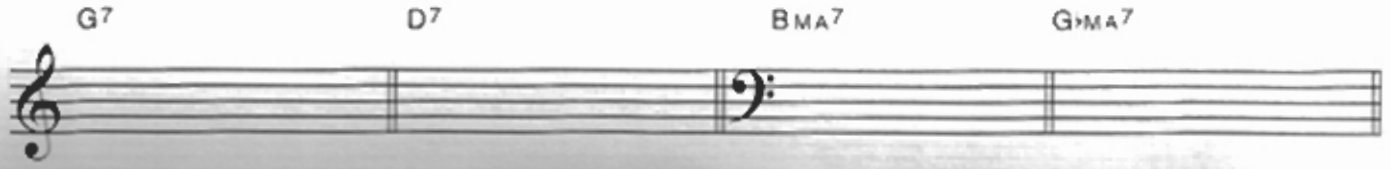



## *Exercises*

**1** Compose a walking bass line to the melody and chord progression, employing typical, circle-of-fifth construction.



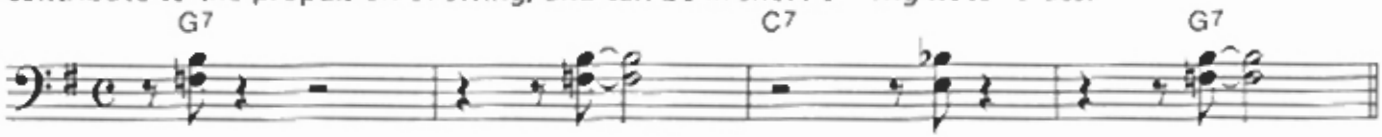

**2** Notate two-note voicings, in the comping range, to the following chords:



## Comping & Comp Rhythms, Voice Leading

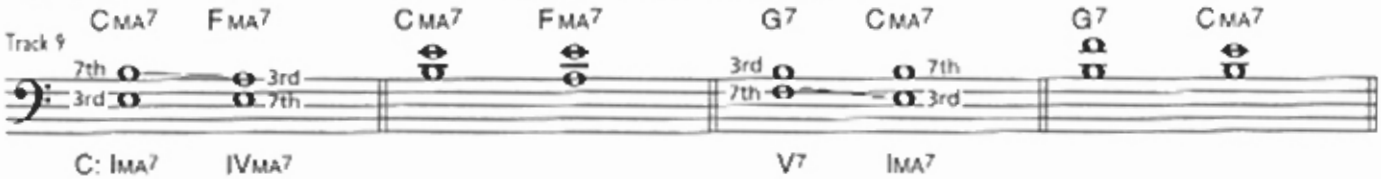
COMPING is a rhythmic accompaniment of chords, generally played by keyboard or guitar. Comping is the "glue" between the counterpoint of melody and bass, and can add to the tension and release in the music. Comping is reactive and interactive, like a listener in a conversation who says, "Mm-hmm," "Go on," or "Really!?" Comping is effective, as long as the music retains its clarity. If a comping instrument plays too loudly, or too often, the chords will clutter and obscure the beauty of the counterpoint.

COMP RHYTHMS are essential to the sense of groove. Voicings played on the occasional off-beat contribute to the propulsion of swing, and can be in short or long note values.

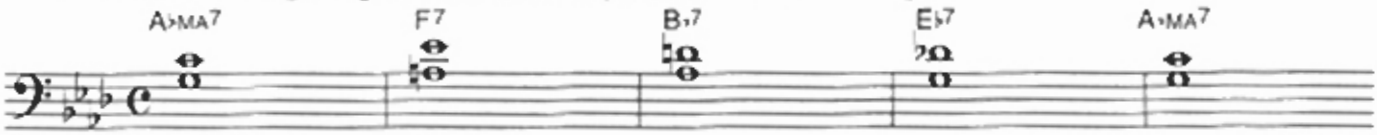



Jazz musicians often employ comp rhythms where chords are sounded one-and-a-half beats apart, e.g., beats "one" and the "and-of-two"; the "and-of-one" and "three", etc., in either long or short durations. So, just this one rhythmic device gives rise to 20 different comping figures! Chords played off a beat anticipate the next beat; so a chord played on the "and-of-four" anticipates the next measure.

VOICE LEADING refers to chord voicings moving smoothly from one chord to the next. You know that when chords progress by a fifth (V–I, I–IV), the 7th of the first chord *resolves* down by a ½ step into the 3rd of the next, and, the 3rd of the first chord is a common tone with the 7th of the next. Applying these principles will result in appealing voice leading.

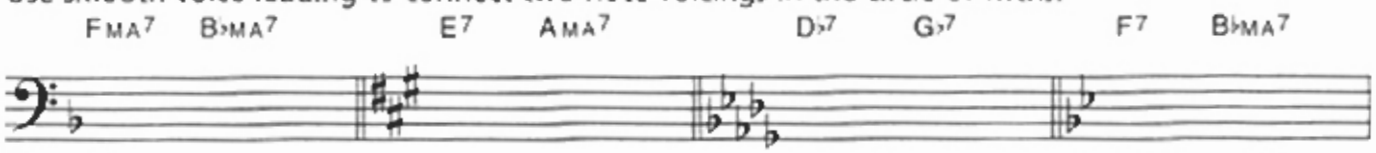



Even when chords are not moving by fifth, voice leading should be as smooth as possible. The decision of whether the 3rd or 7th is on the bottom is determined by two factors: 1) placing the chord in the comping range, and 2) creating smooth voice leading.

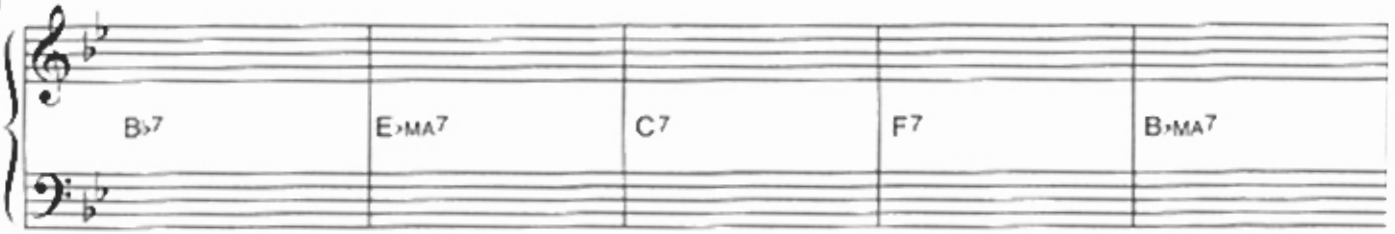



## Exercises

**1** Use smooth voice leading to connect two-note voicings in the circle of fifths.




**2** Create a comping texture using two-note voicings and a walking bass line.

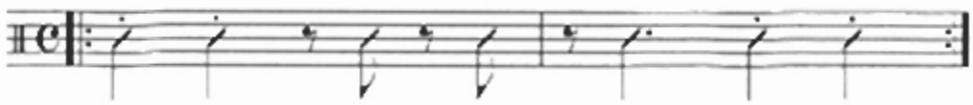


## zilian Bass Lines & Comping Patterns

Jazz music and swing feel developed together, and they are permanently intertwined. Other forms of popular music have incorporated jazz elements, and have also been subsumed into jazz. For example, Brazilian *bossa nova* and *samba* rhythms are very popular among jazz musicians and composers. The two grooves are almost identical, with bossa being in (4/4), while samba is faster and feels in cut time (2/2).

The prevalent Brazilian comping pattern is referred to as PARTITO ALTO, and is played by guitar and/or piano. In a traditional jazz group, the drummer will sometimes play all or part of the partito alto pattern using a cross stick on the snare drum.

Track 10



In Brazil, the samba drum sounds prominently in the middle of the measure, and an authentic Brazilian bass figure does the same, alternating root and 5th.

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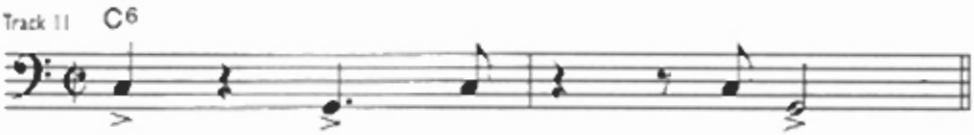
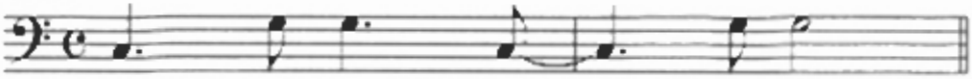


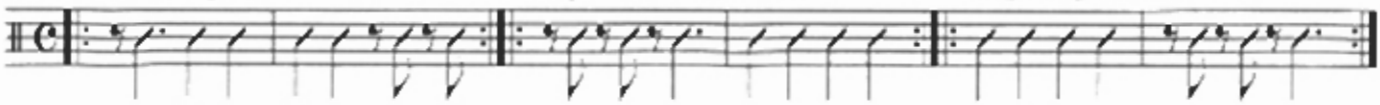
The Americanized version of bossa or samba bass uses a dotted quarter and eighth rhythm.

Track 12 CMA7



The partito alto has four permutations, including the one you learned above. The figure is two bars long, and can begin on either downbeat, or in the middle of either bar.

Track 13 Beginning meas. 2 Beginning middle meas. 1 Beginning middle meas. 2



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- Find a Brazilian jazz recording and analyze the rhythm. Is the bass playing Brazilian or American style? How many permutations of partito alto are used? Are other comping patterns incorporated?

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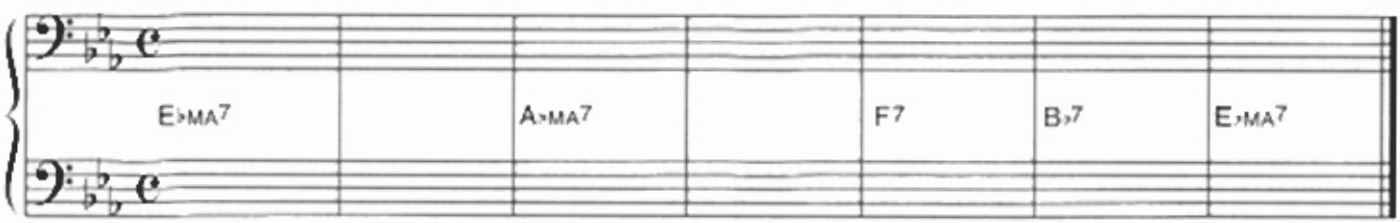

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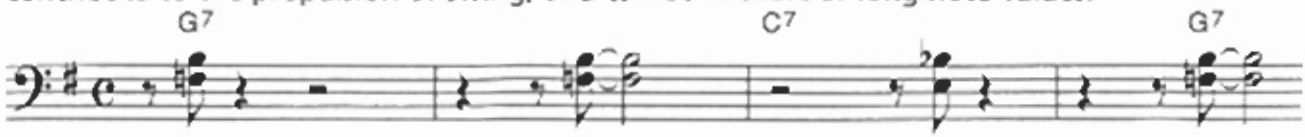


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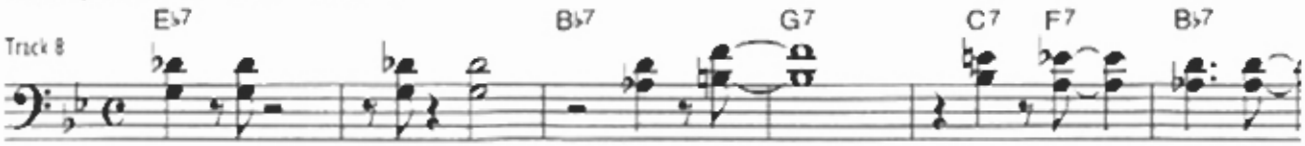


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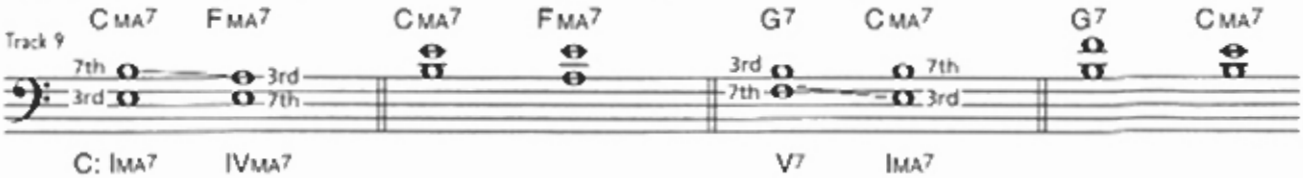


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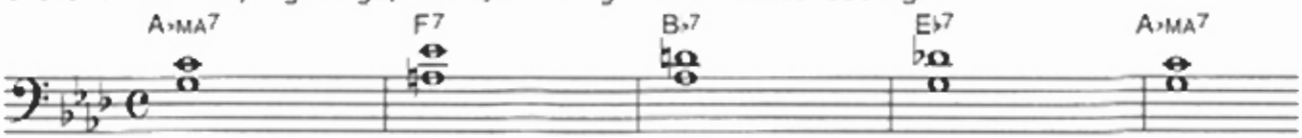


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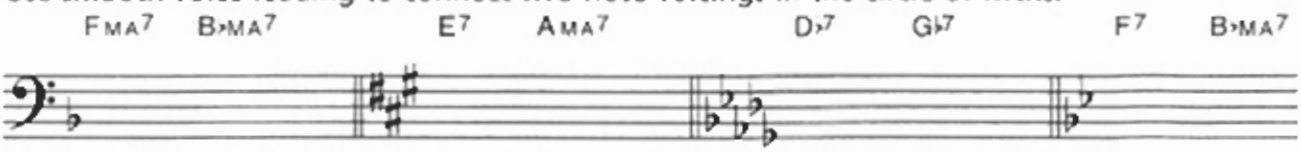


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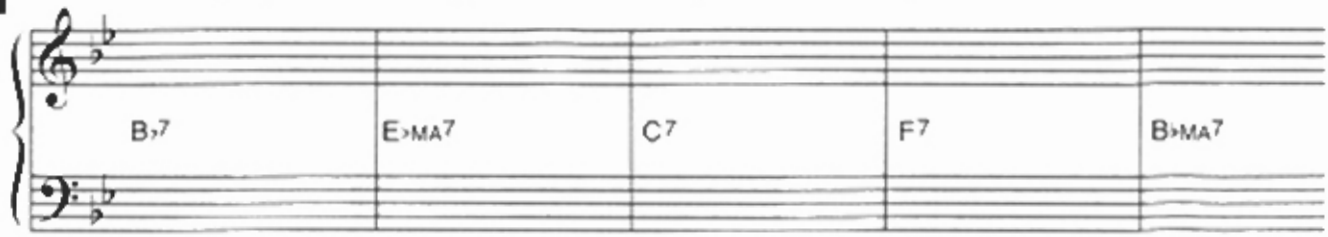

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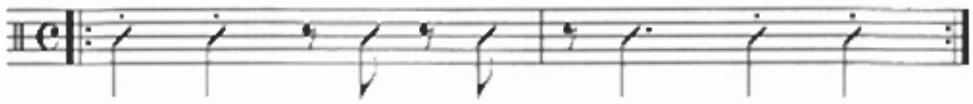

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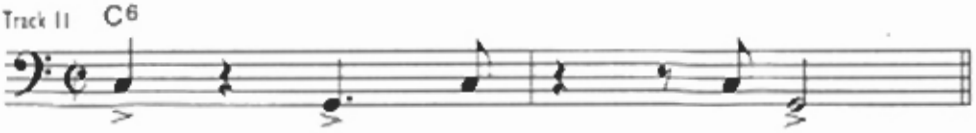

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Track 12 CMA7

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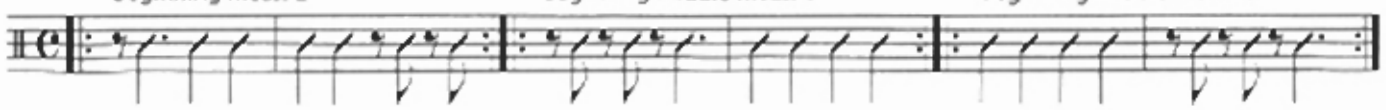

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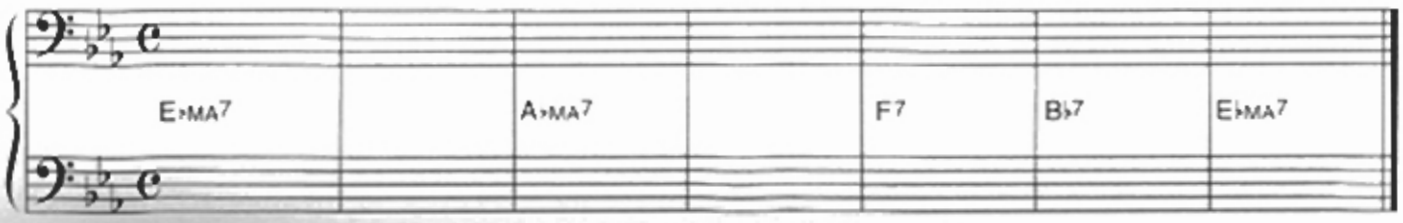
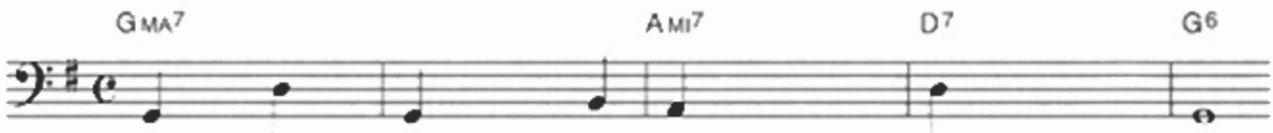


# Ear Training for Lessons 26–30

Track 14

**1** Listen to the walking bass line and fill in the missing notes below.




Track 15

**2** Listen to the bass note and two-note voicing with the 3rd on the bottom. Next, listen to th chord, inverted to place the 7th on the bottom. You will hear four additional chords. For e indicate whether the 3rd or 7th is on the bottom of the voicing.

**a.** 3rd / 7th **b.** 3rd / 7th **c.** 3rd / 7th **d.** 3rd / 7th

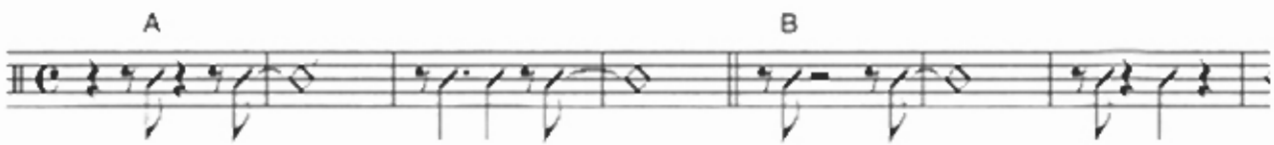
Track 16

**3** Listen to the bass note, followed by two-note voicings of MA7 and Dominant 7th. For the following four-chord voicings, indicate whether each is MA7 or 7.

**a.** MA7 / 7 **b.** MA7 / 7 **c.** MA7 / 7 **d.** MA7 / 7

Track 17

**4** Listen to this rhythm section with piano comping and indicate which example below correct notates the comp rhythms.




Track 18

**5** Listen to this rhythm section with piano comping and write the number of times that the cc rhythm is two chords one-and-a-half beats apart.

_____ comp rhythms one-and-a-half beats apart.

Track 19

**6** Listen to the partito alto, and then the same rhythm beginning on the second measure. For each example, indicate whether the partito alto begins in the first or second measure.

**a.** measure 1 / measure 2 **b.** measure 1 / measure 2 **c.** measure 1 / measure 2

# Review of Lessons 26–30



**1** The simultaneous occurrence of two or more melodic voices is called _____ _____, which often exists between melody and _____ in jazz.

**2** _____ _____ is constructed of legato quarter notes in a range approximately two octaves below middle C.

**3** When a jazz bass line seems to be in $\frac{2}{2}$ time, this is called a _____ feel.

**4** Bass lines are made more colorful with _____ tones and _____ _____ tones.

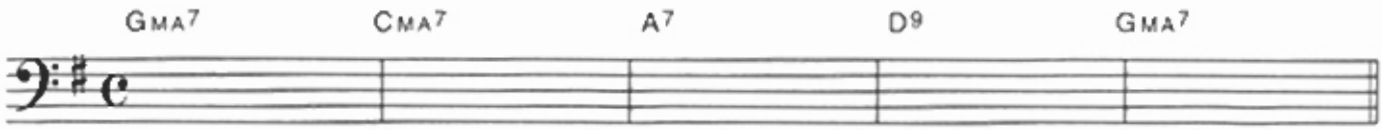
**5** A two-note _____ is constructed of the chord 3rd and 7th.

**6** _____ is a rhythmic accompaniment by piano or guitar, and relies on smooth _____ _____.

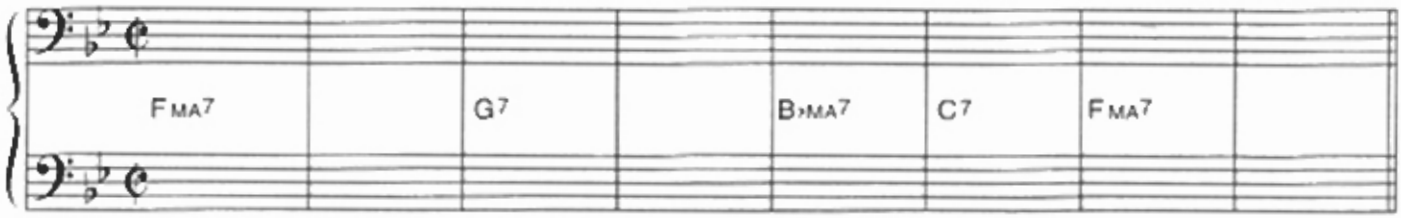
**7** In Brazilian music the _____ is in $\frac{4}{4}$ time, while the _____ is in $\frac{2}{2}$ (cut) time.

**8** Brazilian bass lines typically alternate between _____ and _____, while the comping pattern is known as _____ _____.

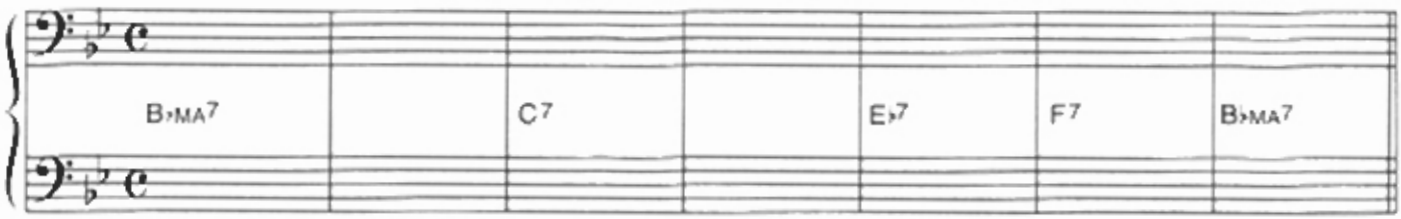
**9** Notate a walking bass line using passing and approach tones, and also characteristic circle-of-fifth construction.




**10** Write two-note, voicings in a partito alto rhythm, employing smooth voice leading, and a samba bass line to the following progression:



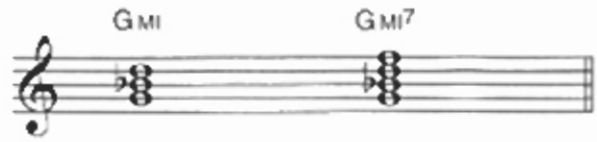

**11** Write a walking bass line and voicings to the progression, employing characteristic comp rhythms.



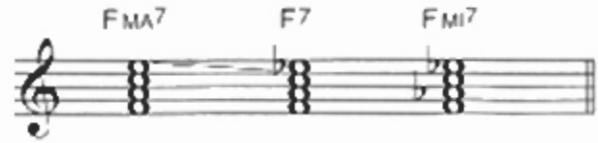
# Lesson 31

## *Minor 7th and 9th Chords (MI7, MI9) & Inversions*

When music is in a minor key there is a melancholy result. In jazz however, the minor seventh chord is also the hopeful sound that propels the changes towards a major tonic.

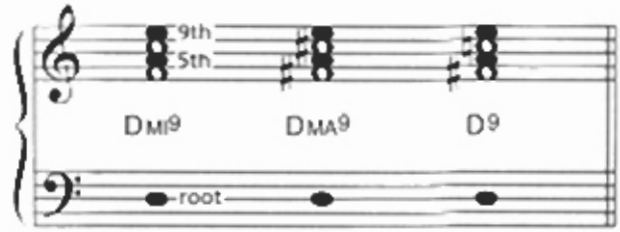



A MINOR TRIAD is analogous to a major triad with the 3rd flatted a ½ step. This lowered 3rd accounts for the somber sound associated with minor. A MINOR SEVENTH CHORD is a minor triad with a minor 7th (m7) interval above the root, and is indicated by the chord symbol "MI7" (sometimes min7, m7 or –7).

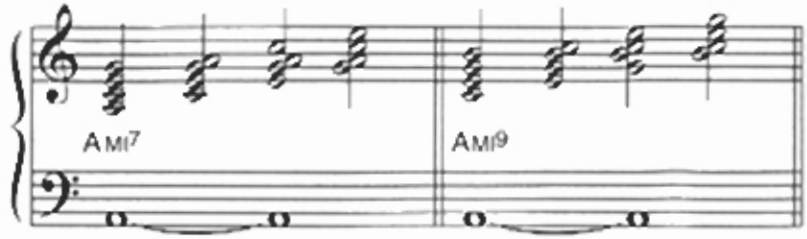



It is striking how similar major seventh, dominant seventh and minor seventh chords are to each other, especially when you consider how different their sounds are. Flat the 7th of a MA7 chord and a dominant seventh chord results. A MI7 chord simply results from lowering the 3rd of a dominant seventh chord.

A MINOR NINTH CHORD is a MI7 chord with an added note a major 9th above the root. What's more, dominant 7, MI7, and MA7 chords all share the same ninth. In fact these three chords, built on a single root will share the same root, 5th, and 9th! This is precisely why 3rds and 7ths of chords are so important, because these tones establish chord *quality*.




Minor seventh chords, of course, can be arranged in root position and in three inversions, while MI9 chords can be practiced in four, rootless inversions. For jazz musicians, these rudimental inversions should be second nature.

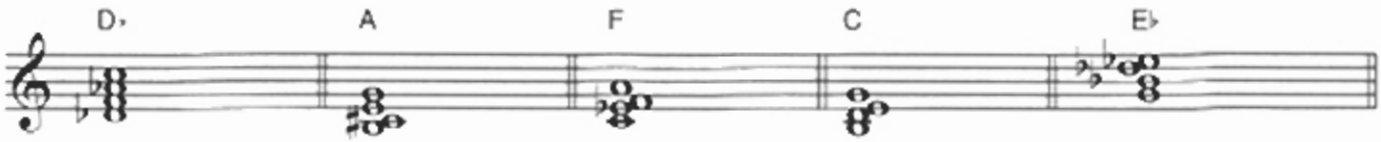



## *Exercises*

**1** Construct the indicated MI7 chords in root position and all three inversions.

**2** Construct the indicated MI9 chords in all four rootless inversions.

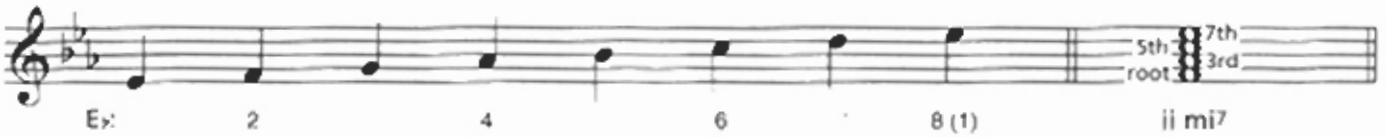
**3** Below are MA7, MA9, and also dominant 7th and 9th chords in various positions. Alter each chord to be a MI7 or MI9, and indicate the chord symbol.



## Supertonic Function—iiMI7 and iiMI9 Chords

You already know that constructing seventh chords above the tonic and subdominant notes (scale degrees 1 and 4) of major keys results in major seventh chords. Similarly, the chord constructed over the fifth degree is always a dominant seventh. Well, the diatonic chords over the 2nd, 3rd and 6th scale degrees are all minor seventh chords!

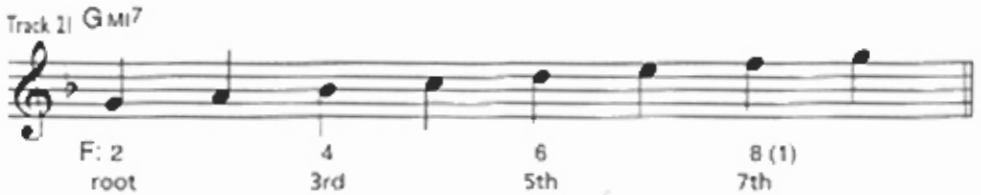
The SUPERTONIC SEVENTH CHORD (iiMI7 or iiMI9) is constructed with major scale degrees 2, 4, 6, and 8 (1). This chord is of great importance to jazz musicians because of its fifth relationship with V7 (see Unit 8, Lesson 33). Remember that chord tones are always referred to as root, 3rd, 5th and 7th, regardless of what scale degrees they represent.




Track 20

Track 20 begins by alternating between IMA7 and iiMI7 chords in the key of E-flat major. Notice that, in this context, the minor seventh chord does not sound sad, but rather hopeful or perhaps, more mellow than the MA7 sound. Subsequently, the recording alternates between iiMI7 and V7 in that same key. You will notice a sense of tendency and resolution between these two chords.

When the major scale is played in eighth notes from scale degrees 2 to 2, all the tones of the supertonic seventh chord are on the beat, so the chord change is clearly established. This second mode of major is referred to as the DORIAN scale, and is practiced by jazz musicians over supertonic harmony. Notice that dorian sounds analogous to natural minor, but with the sixth note raised.



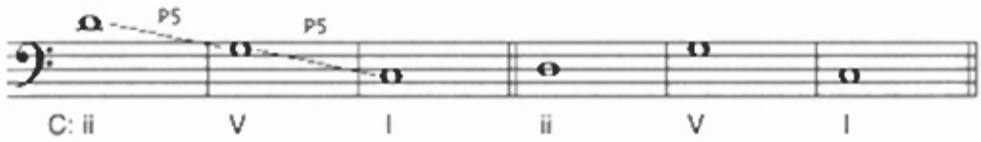

## Exercises

**1** Construct the iiMI7 and rootless iiMI9 chords in the indicated major keys. Also notate the dorian scales for each key.

**2** For the iiMI7 and iiMI9 chords below, label all chord tones—root (r), 3rd, 5th, 7th, and 9th.

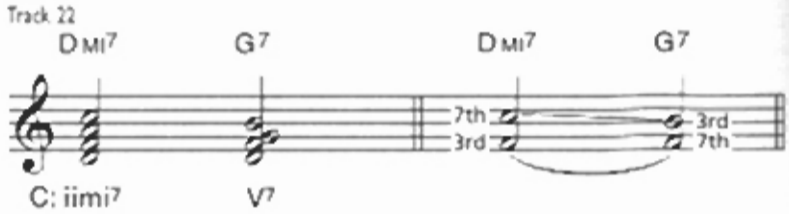
## *Resolution of iiMI7 to V7*

You learned in Book 1, Lesson 20 that the V7 chord *resolves* to the tonic chord (I) because when chord roots are a fifth apart the tendency for resolution naturally occurs. You may have studied the circle of fifths in classical theory, which is a sequential chain of all the chords with their roots a fifth apart. The ii chord is, after V7, the next removed from tonic in the circle of fifths.



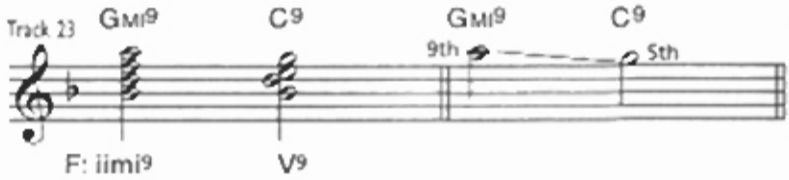

Because of the circle of fifths, there is a strong tendency for resolution between iiMI7 and V7. Just like V7–IMA7, the 7th of iiMI7 is a tendency tone, which pulls downward by diatonic step into the 3rd of V7 (scale degrees 8–7), and the 3rd of the ii chord is a common tone to the 7th of the V7.

Track 22



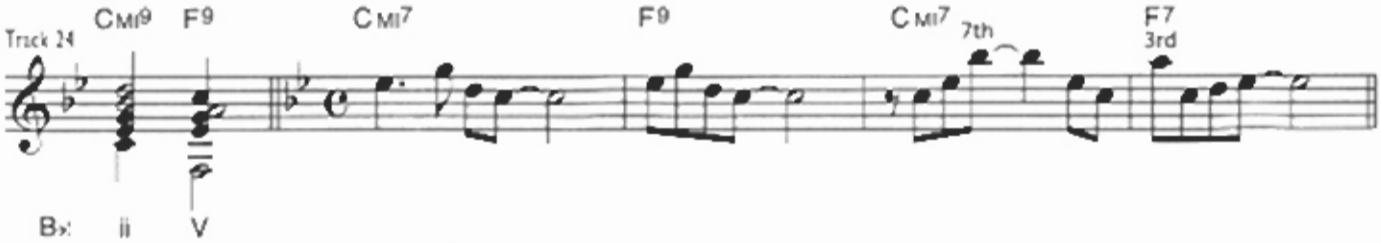

Analogous to V7–I is the fact that the 9th of the ii chord is another tendency tone, which resolves down by step to the 5th of V7.

Track 23




The iiMI7 chord has two common tones with V7, and three with V9! So, appealing melodies can be made with use of the common tones and resolution between ii and V7.

Track 24

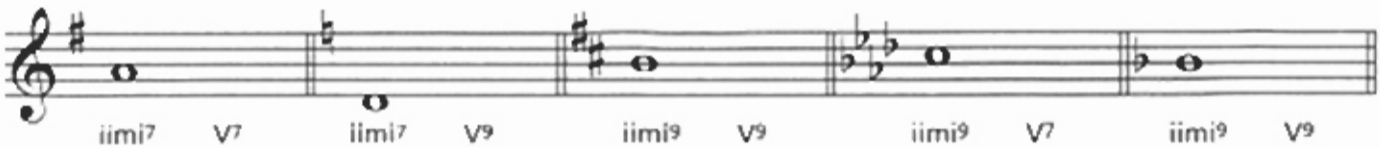



Track 20

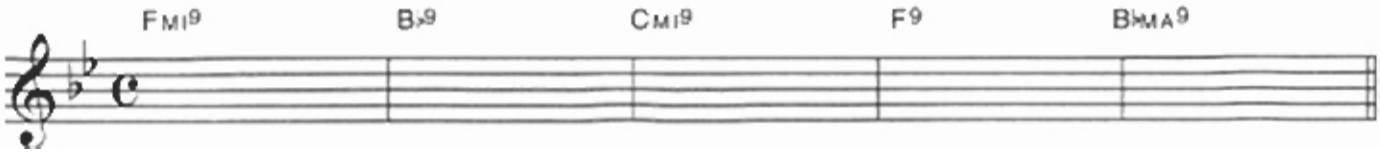
*Dig It!*—Because the 7th of the iiMI7 chord is scale degree 8, a resolution of iiMI7–V7 is essentially "do–ti." Listen to the iiMI7–V7 progression in the second half of Track 20. Play "do" (E-flat—the 7th) for the iiMI7 chord, and resolve it to "ti" (D—the 3rd) for the V7 chord. These two pitches create the wonderful feeling of tension and release in the progression.

## *Exercises*

**1** Complete the indicated iiMI7 and rootless iiMI9 chords, followed by the V7 or V9 indicated. Use smooth voice leading. Draw straight lines to connect the common tones and arrows showing the resolutions.

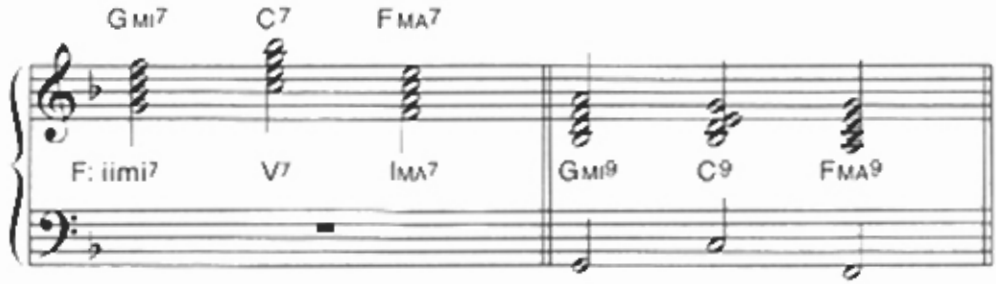



**2** Compose melodies to these ii-V progressions, using appropriate jazz language and making use of common tones and resolution.

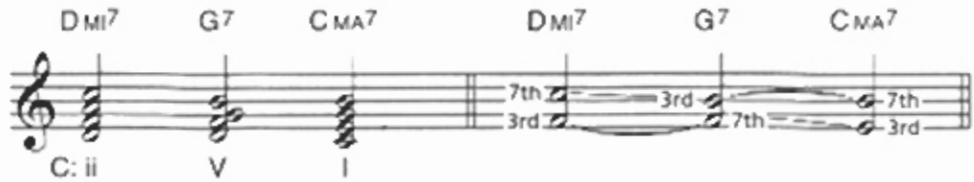


## The ii–V–I Turnaround Progression

Track 25 The circle-of-fifth "pull" of iiMI7 to V7 to IMA7 is how keys are established in jazz music. The iiMI7–V7–IMA7 progression is called THE TURNAROUND PROGRESSION, because the resolving tendencies of these chords "turn" the music back to tonic. Amazingly, approximately 75% of the chords in the standard jazz repertoire are ii–V or ii–V–I progressions! A ii–V sequence, without tonic, is enough to imply the key, and is also quite typical. Track 25 features the ii–V and ii–V–I turnaround in the key of F major.

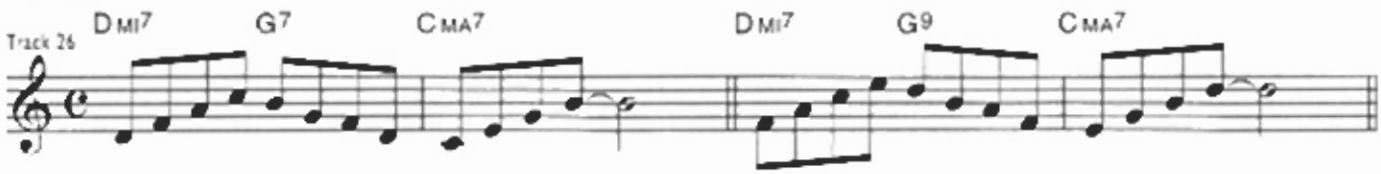



The 3rd of the ii chord is also the 7th of V7, and the 7th of the ii resolves down by a ½ step to the 3rd of V7. This is exactly how chord tones move in the V7–I progression. As a rule, there is this *swapping* of 3rds and 7ths in the circle of fifths.




The common tones and resolutions in the turnaround progression allow jazz musicians to smoothly arpeggiate between the chords.

Track 26

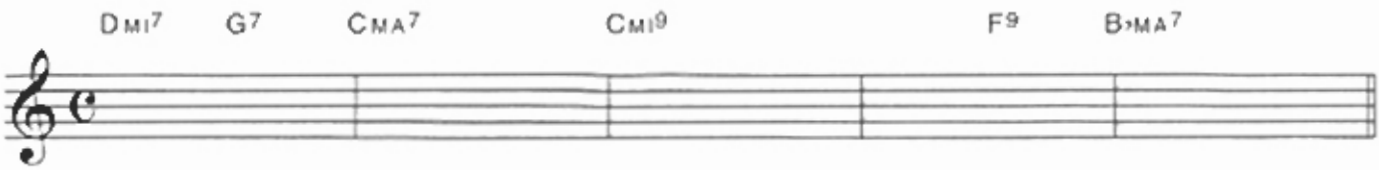



## Exercises

**1** For each major key, indicate the chord symbols above the staff for iiMI7–V7–IMA7 and notate the chords, using inversion to create smooth voice leadings. Draw a line from each chord 3rd to the common tone 7th, and an arrow from 7ths to 3rds.

**2** For each major key, indicate the chord symbols for iiMI9–V9–IMA9 and notate the chords (rootless), using smooth voice leading. Draw a straight line from each chord 3rd to the common tone 7th, and an arrow from 7ths to 3rds.

**3** Compose a melody to the ii–V–I turnarounds, using appropriate jazz solo language and clear resolutions.



# UNIT 8 Ear Training for Lessons 31–34

Track 27

**1** Listen to the bass note, followed by two-note voicings of MA7 and MI7.
For the following four-chord voicings, indicate whether each is MA7 or MI7.

**a.** MA7 / MI7 **b.** MA7 / MI7 **c.** MA7 / MI7 **d.** MA7 / MI7

Track 28

**2** Listen to the sound of the MI7 chord, and then the MI9 chord.
Indicate whether each subsequent chord you hear is MI7 or MI9.

**a.** MI7 / MI9 **b.** MI7 / MI9 **c.** MI7 / MI9 **d.** MI7 / MI9

Track 29

**3** Listen to the MA9, dominant 9, and MI9 chords. Indicate the quality of each subsequent chord you hear.

**a.** MA9 / 9 / MI9 **b.** MA9 / 9 / MI9 **c.** MA9 / 9 / MI9 **d.** MA9 / 9 / MI9

Track 30

**4** Listen to the major scale and the Dorian scale.
Indicate whether each subsequent scale is major or Dorian.

**a.** major / Dorian **b.** major / Dorian **c.** major / Dorian **d.** major / Dorian

Track 31

**5** You will hear an eight-measure phrase played by the rhythm section.
Indicate whether the chord for each bar is IMA9 or iiMI9.

IMA9 | _____ | _____ | _____ | _____ | _____ | _____ | _____ ||

Track 32

**6** Listen to the 7th of iiMI7 resolving to the 3rd of V7, then the 9th of iiMI9 resolving to the 5th of V9.
Write whether each resolution you hear is 7–3 or 9–5. You will hear each resolution TWICE.

**a.** 7–3 / 9–5 **b.** 7–3 / 9–5 **c.** 7–3 / 9–5 **d.** 7–3 / 9–5

Track 33

**7** Listen to smooth arpeggiation of iiMI7–V7, then iiMI9–V9.
Identify each example as indicated.

**a.** iiMI7–V7 / iiMI9–V9 **b.** iiMI7–V7 / iiMI9–V9

**c.** iiMI7–V7 / iiMI9–V9 **d.** iiMI7–V7 / iiMI9–V9

# Review of Lessons 31–34



**1** The common tones of a dominant 9, MA9, and MI9 chord sharing the same root are

_____, _____, and _____.

**2** In major keys, there are diatonic minor 7th chords on scale degrees

_____, _____, and _____.

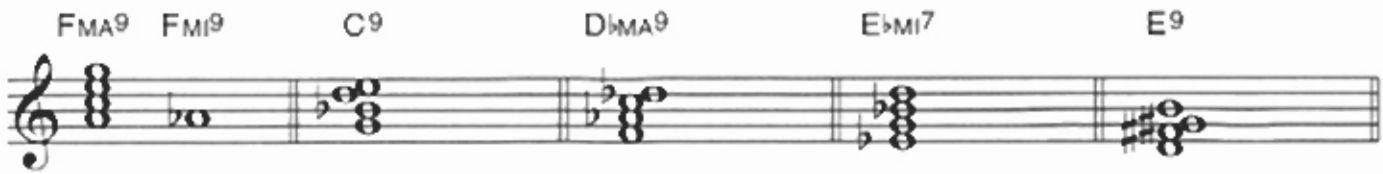
**3** The second mode of the major scale is called _____, which sounds like a natural minor scale with the _____ note raised.

**4** The _____ _____ _____ is a sequential chain of chords with roots a descending fifth apart.

**5** The _____ of the iiMI7 chord resolves down by a ½ step to the _____ of V7, while the _____ of the iiMI7 chord is a common tone to the _____ of V7.

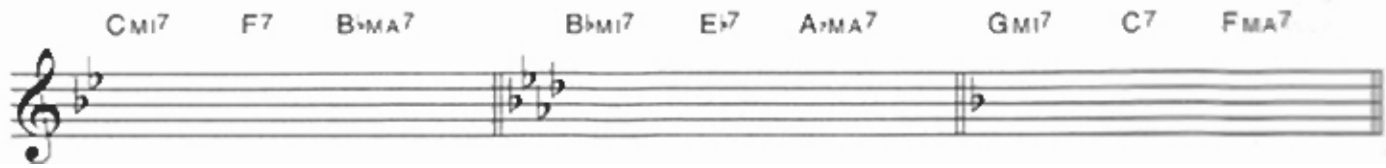
**6** ii–V–I is called a _____ progression.

**7** Alter the following MA7 and dominant 7th and 9th chords into MI7 and MI9 chords, indicating the new chord symbols above.




**8** For each major key, notate the iiMI9 chord in all four, rootless inversions, followed by the major scale in the second (Dorian) mode.

**9** For each iiMI7–V7–IMA7 progression, notate 3rds and 7ths, showing the "swapping" that occurs.



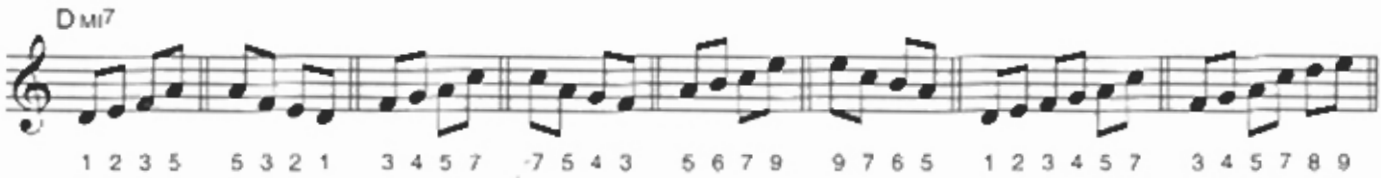
# Lesson 35

## *Jazz Language—Combined Scale/Arpeggio & "The ii–V Lick"*

Consonance is the overriding factor in compelling melody. Since melody implies, and is constructed over chord changes, the chord tones must be primary. Using a scale in a melody without regard to the chord may not be consonant. Scalar melodies must emphasize the chord.

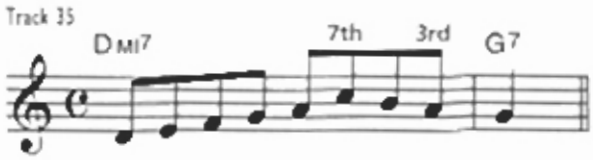
COMBINED SCALE/ARPEGGIO is a melodic fragment which is largely scalar, but also skips between successive chord tones. The example below shows combined scale/arpeggio for a iiMI7 chord, but these melodic figures are applicable to any type of harmony.

Track 34




There is a scale/arpeggio figure so prevalent to jazz that it bears the name THE ii–V LICK:

Track 35



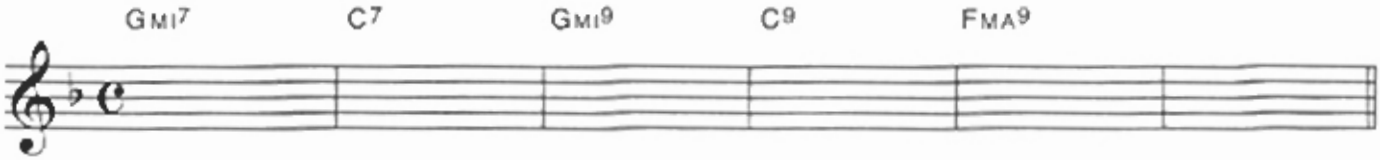

Notice that the 7th to 3rd resolution of ii–V is present in the ii–V lick, although in the example above it occurs early. The ii–V lick can be moved one beat later, placing the resolution on the proper downbeat.

Another permutation finds the ii–V lick extended up to the chord ninth, and resolving by descending scale into the V7.

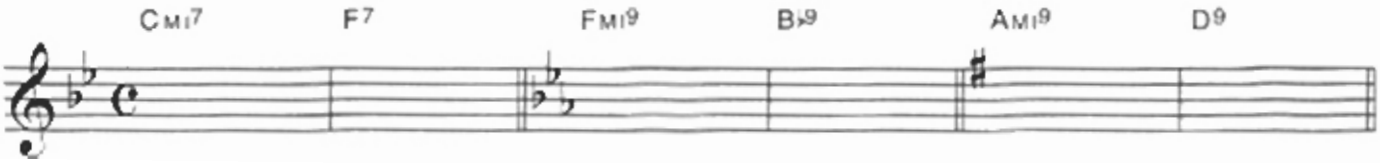
Track 36

## *Exercises*

**1** Use combined scale/arpeggio in creating a melody to this progression:

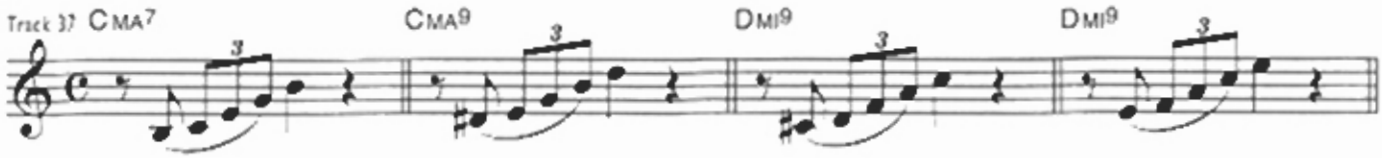



**2** Create melodies to these ii–V progressions, using various versions of the ii–V lick.

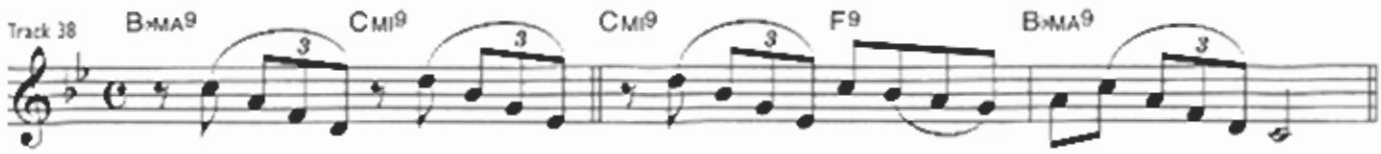


# *Jazz Language—Triplet Arpeggio & "The Bebop Dominant Lick"*

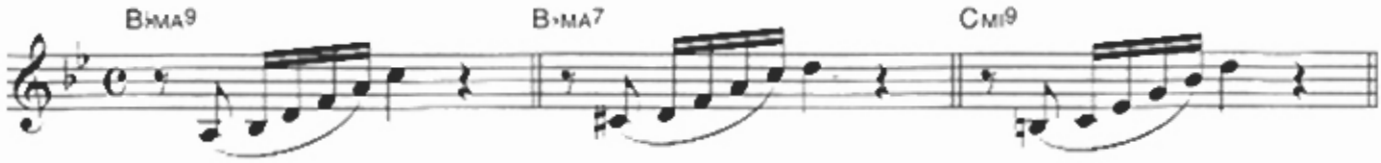
A language is distinguished, in part, by phrases associated with it. We hold together sentences with phrases like, "in other words," "as a matter of fact," and so on. The triplet arpeggio similarly propels the language of a jazz musician. Typically, a TRIPLET ARPEGGIO begins off the beat, a ½ step below the root or 3rd of a chord, and then arpeggiates up the chord with a triplet rhythm.



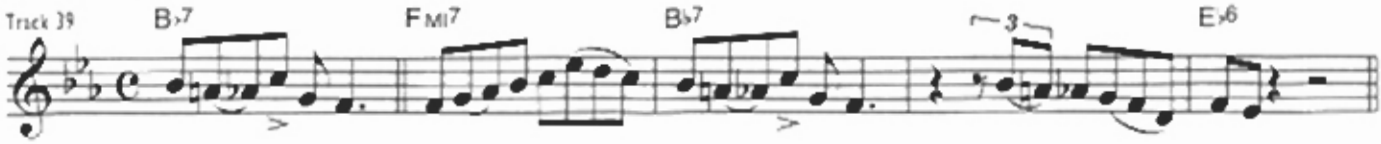

Descending triplet arpeggio figures occur, but these typically begin on the 7th or 9th of a chord.




A variation of the triplet arpeggio uses 16th notes to encompass a wider range.

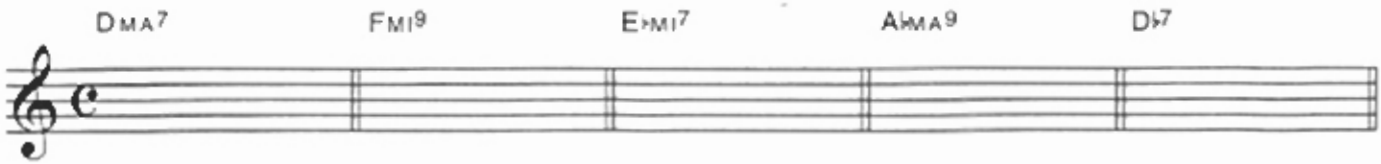



In Book 1, Lesson 22 you learned that the bebop dominant scale is an important part of the jazz language for dominant 7th harmony. This descending scale is based on the major scale but begins with two ½ steps. The BEBOP DOMINANT LICK (and its variations) uses the first three notes of the bebop dominant scale, followed by a skip up to the chord 9th, and then another skip down to the 6th and then 5th of the chord. The bebop dominant lick often follows the ii-V lick, and any melody which makes use of the signature first three notes of bebop dominant scale is referred to as a bebop dominant idea.

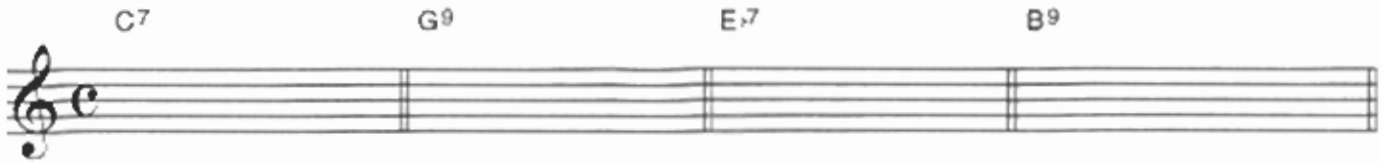



## *Exercises*

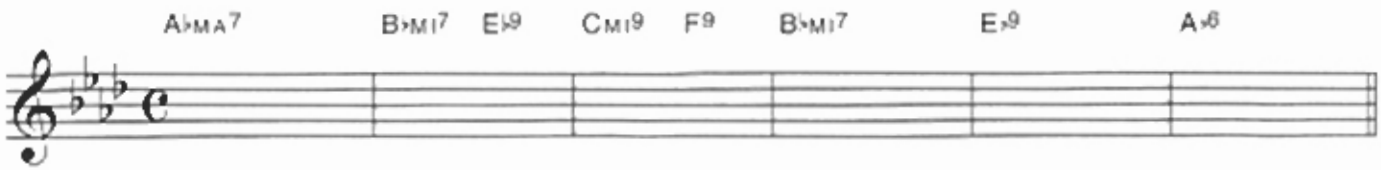
**1** For each chord, construct a triplet arpeggio figure, striving for variety.




**2** For each chord, notate the bebop dominant lick.



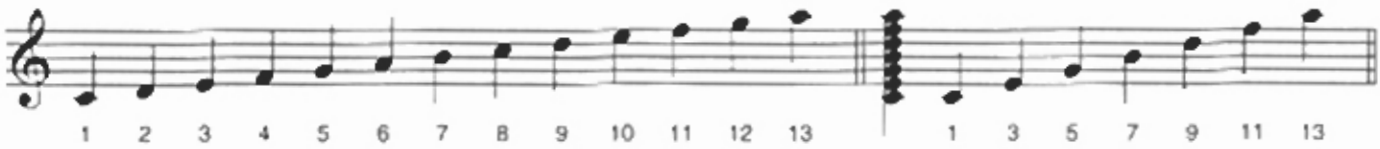

**3** Compose a melody to the progression, using triplet arpeggio, the ii-V lick, and bebop dominant.



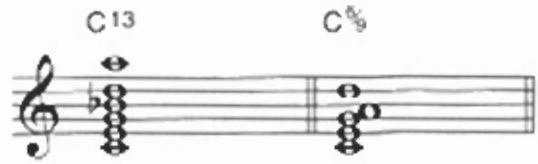
# Lesson 37

## *Dominant 13th Chords (13) & ii–V–I Voicings*

When a scale is followed to its second octave, the tones gain a value of seven (scale degree 2 becomes 9, degree 3 becomes10, and so on). By that formula, scale degree 6 becomes 13 in the second octave. The 13th also results by continuing to stack 3rds above the root.

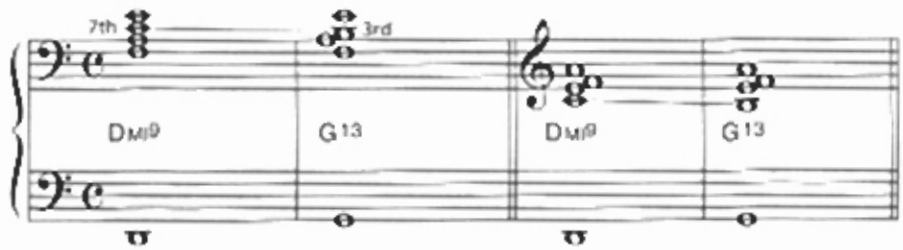



The DOMINANT 13th CHORD is important in jazz, and is the same as a dominant 9th chord with a 13th added. (The 11th, which is the same as a 4th, is not consonant and so is not used.) A dominant 13th chord is called simply "13" (e.g., G13, B♭13, etc). A tone is called a 6th when it replaces a 7th, as in the 6/9 chord. When a chord has both a 6th and a 7th, the 6th is now called a 13th.



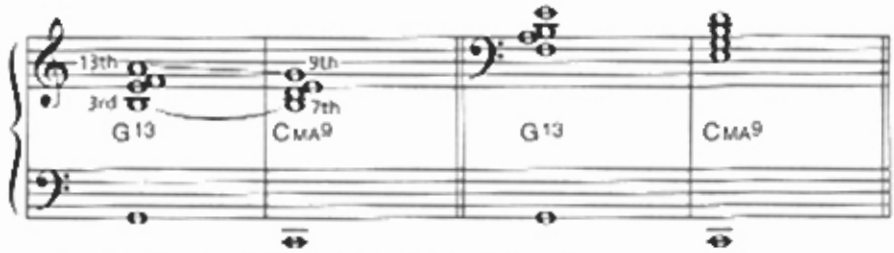

Track 40

*Dig it!*—Track 40 features a rhythm section playing dominant harmony. Every two measures the chord voicing switches from V9 to V13. The 13th chord is so much more colorful that jazz musicians don't consider the V9 to be very *hip* in comparison.




You know that when iiMI7 progresses to V9, only one note changes (the 7th of the iiMI7 resolves to the 3rd of V). The other tones of the iiMI7 are common to V9. When iiMI9 resolves, the same principle applies, and the result is a V13 (the 9th of iiMI9 is the 13th of V13). For iiMI9–V13 voicings, simply place the 3rd or 7th of iiMI9 on the bottom and add the remaining, consecutive chord tones. To get to V13, resolve the 7th of the ii and leave the other notes as common tones.

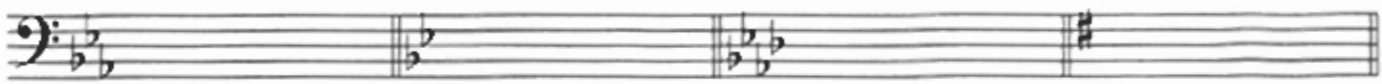
When V13 voicings connect to IMA9, an opposite procedure is used. The note that moved from ii–V (7 to 3) now is a common tone to I (3–7), and *all* the other notes of V13 are tendency tones and must move down by diatonic step into the IMA9 chord. So, 13ths are also tendency tones, and resolve to 9ths in the circle of fifths.



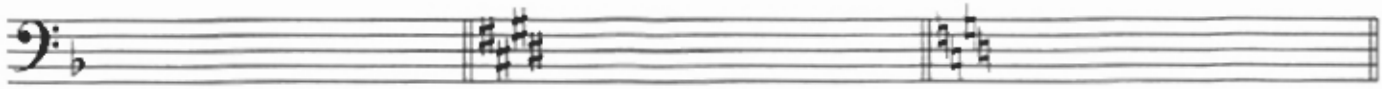

## *Exercises*

**1** For each major key, construct four-note voicings in the comping range for iiMI9–V13–IMA9, where either the 3rd or the 7th of the ii chord is on the bottom of the voicing.

FMI9 B♭13 E♭MA9

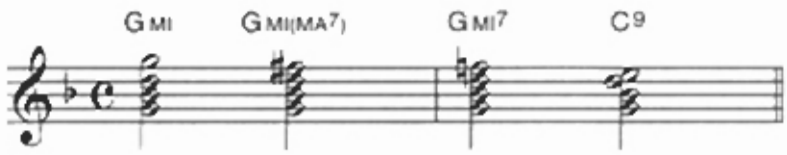


**2** For each major key, construct three-note voicings in the comping range for iiMI9–V13–IMA9, where the 3rd of the ii chord is on the bottom of the voicing (hint: omit the 5th of iiMI9).



## *Passing Minor Major 7th Chord (MI(MA7)) & Progression*

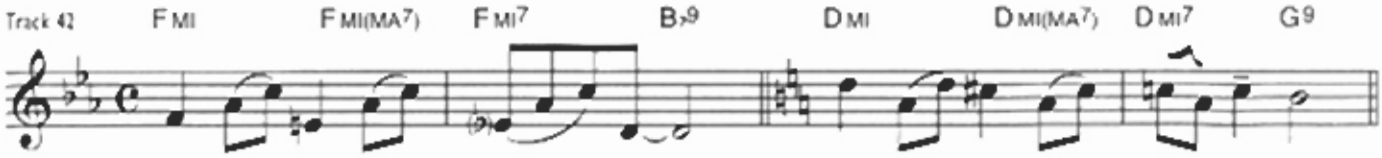
Music thrives on tension and release. Fulfilled and thwarted expectations are used alternatively to spark interest and convey emotion. The MINOR MAJOR 7th CHORD is a minor triad with the 7th raised a ½ step. The PASSING MINOR MAJOR 7th PROGRESSION consists of the chords ii–iiMI(MA7)–iiMI7–V7, and uses this raised 7th sound as an unexpected pleasure, which pulls towards the "expected" iiMI7 and increases the fulfillment of the resolution to V7.



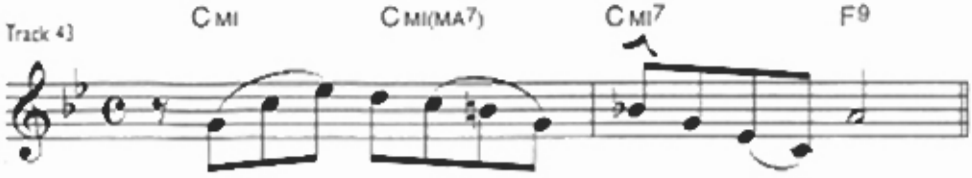

Track 41

The iiMI(MA7) is called a PASSING CHORD, because the raised 7th is a passing tone that is not consonant for iiMI7 harmony, but that is precisely why the chord is expressive. In Track 41 you'll notice that the addition of the MI(MA7) chord *delays* the timing of V7 by two beats.

Melodies based on the passing iiMI(MA7) idiom often rely on repeated figures (motives), in which the only notes that change are the ones that highlight the idiom. These figures are typically based on arpeggio, which make the progression very clear.

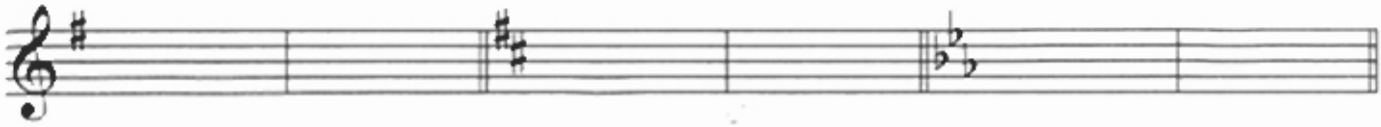



Conversely, it is possible to form melodies in which the passing iiMI(MA7) idiom is more subtle.

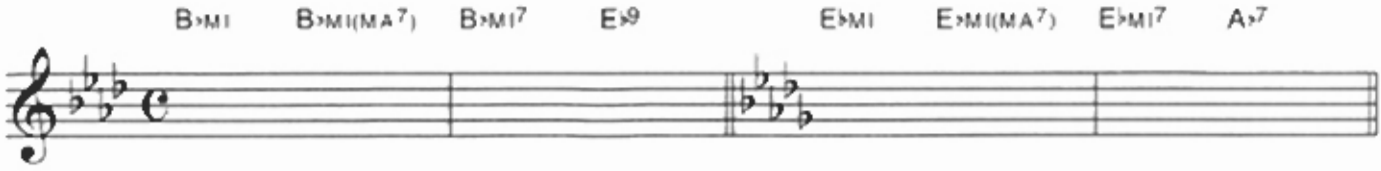



## *Exercises*

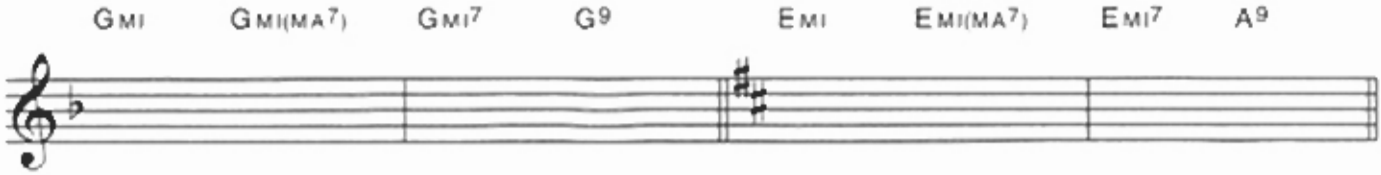
**1** For each major key, notate the ii, iiMI(MA7), iiMI7, and V9 chords, as in the first example of this lesson.



**2** Compose melodies to these ii-V-I progressions, using the passing MI(MA7) idiom based on a repeated figure.



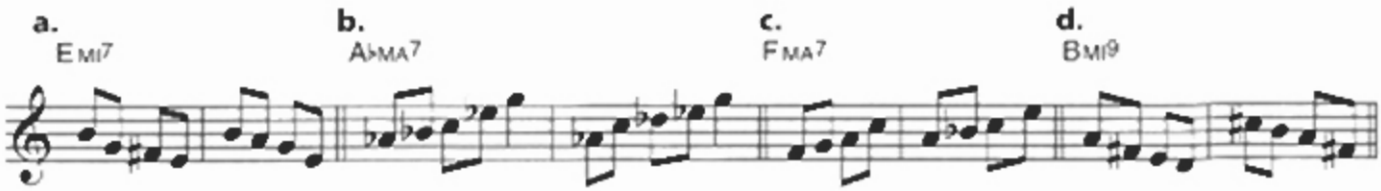

**3** Compose melodies to these ii-V-I progressions, using the passing MI(MA7) idiom in a more subtle way.



# UNIT 9 Ear Training for Lessons 35–38

Track 44

**1** For each of the following four examples you will hear a chord followed by a combined scale/arpeggio to that chord. Circle the notation that is correct.




Track 45

**2** The recorded excerpts feature the ii-V lick. For each, indicate whether the 7th of the ii resolves to the 3rd of V early (before the chord changes), on time (as the chord changes), or late.

**a.** early / on time / late **b.** early / on time / late

**c.** early / on time / late **d.** early / on time / late

Track 46

**3** Count the number of triplet arpeggios in the recorded melody.

_____ triplet arpeggios

Track 47

**4** Indicate how many bebop dominant ideas you hear. Then, from those how many contain the exact bebop dominant lick?

_____ bebop dominant ideas _____ bebop dominant licks

Track 48

**5** You will hear the progression iiMI9–V13–IMA9, first with the 3rd of ii-mi9 on the bottom, then with 7th of iimi9 on the bottom. Indicate whether each iiMI9–V13–IMA9 progression begins with 3rd or 7th on bottom.

**a.** 3rd / 7th **b.** 3rd / 7th **c.** 3rd / 7th **d.** 3rd / 7th

Track 49

**6** You will hear the ii-V progression with four different two-note melodies in random order. These are resolution 7–3 and 9–5 and common tone 3–7 and 9–13. For each melody you hear (a, b, c, d), circle which of those connections it represents. You will hear each example TWICE.

**a.** 7–3 / 9–5 / 3–7 / 9–13 **b.** 7–3 / 9–5 / 3–7 / 9–13

**c.** 7–3 / 9–5 / 3–7 / 9–13 **d.** 7–3 / 9–5 / 3–7 / 9–13

Track 50

**7** For each melody using the passing MI(MA7), indicate whether a repeated figure, or a more subtle melody is used.

**a.** repeated / subtle **b.** repeated / subtle **c.** repeated / subtle

# Review of Lessons 35–38

**UNIT 9**

**1** A scalar melody that skips between successive chord tones is called _____ _____/_____, and a favored figure using that device is the _____ _____ lick.

**2** Fill in the blanks and circle correct answers:

A _____ arpeggio begins:

**on / off** the beat,

**a half step / whole step** below a chord tone,

and then uses a _____ rhythm to arpeggiate the chord.

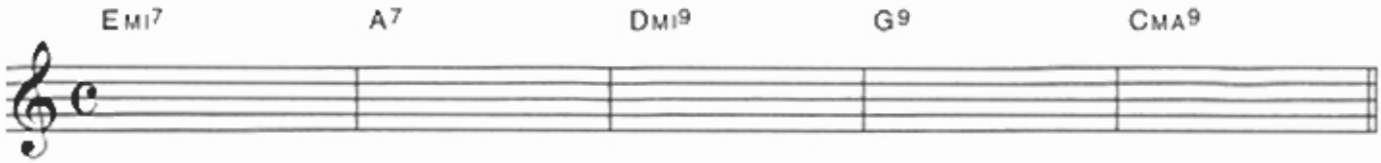
**3** Any melody to dominant harmony, beginning on the root and descending two consecutive ½ steps can be called a _____ _____ figure.

**4** When a chord contains both the 6th and 7th, the 6th is more properly referred to as _____.

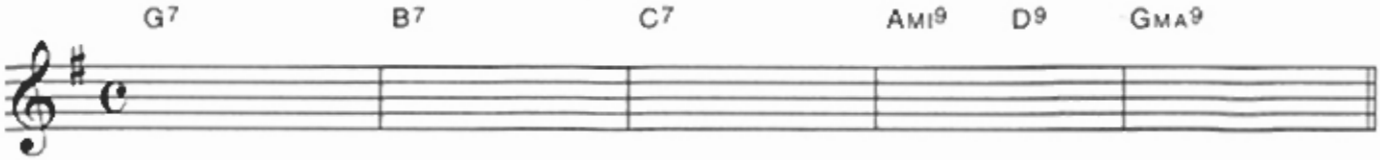
**5** When the 7th of iiMI9 is resolved, and the other voices stay stationary, the resulting chord is _____.

**6** Supertonic chords sometimes are used with passing _____ tones, to add tension and tendency.

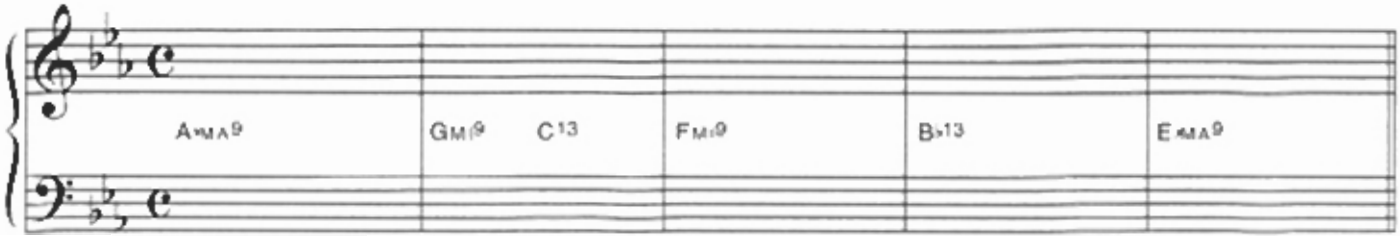
**7** Compose a melody to the progression using combined scale/arpeggio and versions of the ii-V lick.




**8** Compose a melody to the progression using triplet arpeggio and bebop dominant ideas.

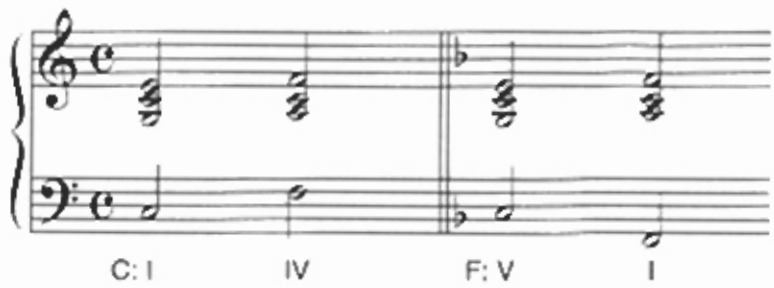



**9** For the progression below, write three-note voicings (in the comping range) in appropriate comp rhythms. On the upper staff, compose a jazz solo melody. Incorporate a passing MI(MA7) into your melody.



## *Tonicisation of the IV Chord*

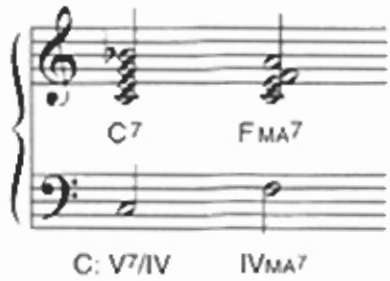
In Lesson 34 it was noted that about 75% of the chords in standard jazz songs are in ii–V–I idioms. Quite simply, jazz standards almost always begin in the home key and tonicise other key areas with ii–Vs. Preceding any major or minor chord with its own $V^7$, or ii and V chords, TONICISES it (makes it sound like its own key center).



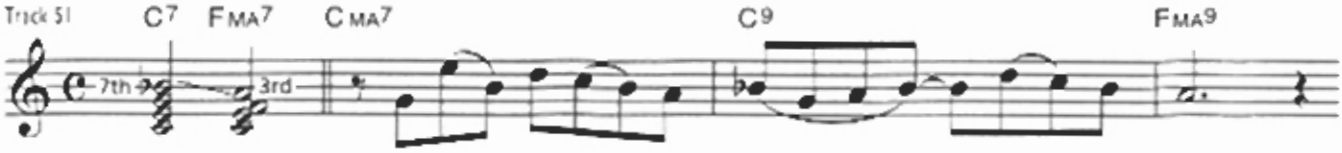

In major keys, the most likely chord to be tonicised is the IV chord ($IV_{MA}^7$). The bass motion from to IV is a descending perfect fifth, just like V–I. So, for instance, the I–IV progression in C major is identical to the V–I progression in F major:

By simply altering the $I_{MA}^7$ to a dominant quality (lowering the 7th a ½ step), it becomes the $V^7$ chord *of* IV (e.g., $C^7$ is $V^7$ in F major). IV now sounds like a transitory tonic, and therefore has been *tonicised*.

Note: In classical music theory, a chord altered to serve this function is called a secondary dominant. $I^7$ would be called "$V^7$ of IV" and indicated with the symbol $V^7$/IV.

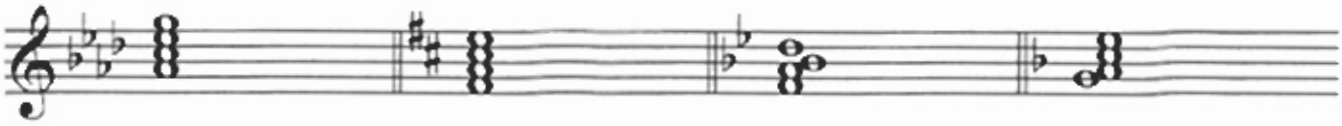



Examining the keys of C and F major, you find that only one note is different: a B♮ in C major and B♭ in F major. In fact, B♭ was the resulting, *new* note when we altered the $C_{MA}^7$ chord shown above. So in major keys, the flat 7th degree is the note that establishes the toncisation of the IV chord. Flat 7 is the 7th of the $I^7$ chord, and it resolves to the 3rd of $IV_{MA}^7$, as is the case for any $V^7$–I progression.

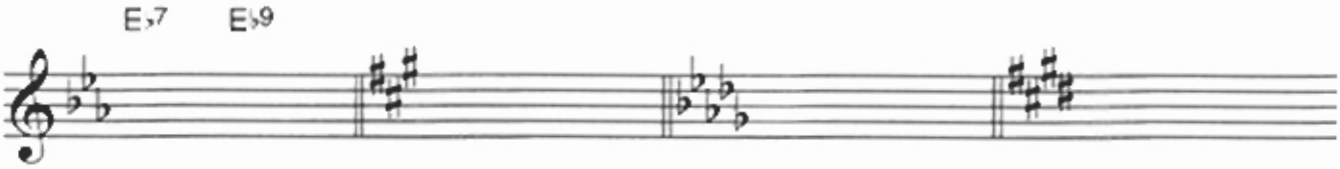



## *Exercises*

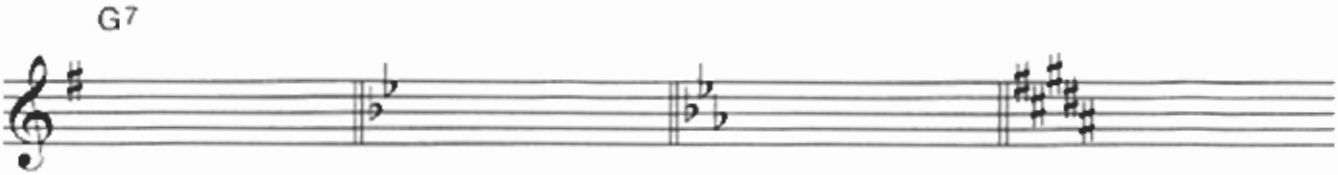
**1** Alter each tonic chord to become a dominant 7th (or 9th) of IV and write the chord symbols.



**2** For each major key, notate a $V^7$/IV in root position and a rootless $V^9$/IV with the 3rd on the bottor



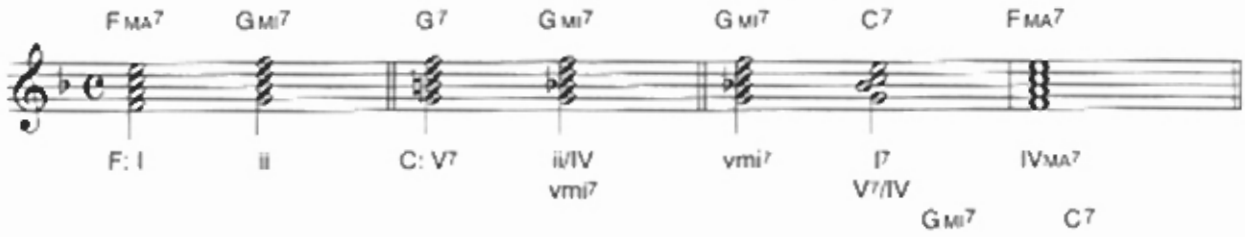

**3** For each major key, write the 7th of $I^7$ ($V^7$/IV) and resolve it to the 3rd of $IV_{MA}^7$. Write the chord syr



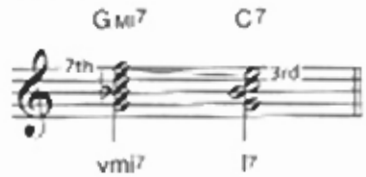
## The ii–V Turnaround to IV

In early jazz music (up to around 1930) V7–I alone was often used to establish tonalities. As the music evolved and matured, ii chords became a staple sound. So, from the bebop period on, a fully tonicised IV is usually preceded by both its ii and V chords and called the TURNAROUND TO IV. Let's return to the key of C major to examine that progression.

- We know that in C major, FMA7 is IV, and an altered I chord (C7) is V7/IV.
- We also know that in the key of F major, GMI7 is ii.
- In C major, G7 is V, so we must alter that chord to a MI7 quality to realize the iiMI7 of IV.
- The complete turnaround to IV is VMI7–I7–IVMA7.

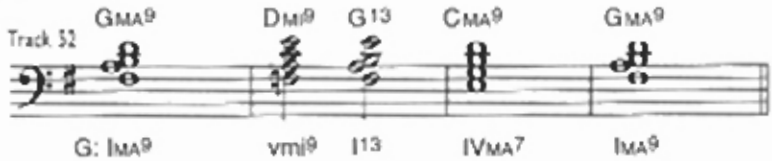



Remember that VMI7 is functioning as the ii chord to IV (ii/IV), and so its 7th resolves to the 3rd of the next chord, V7/IV (I7).

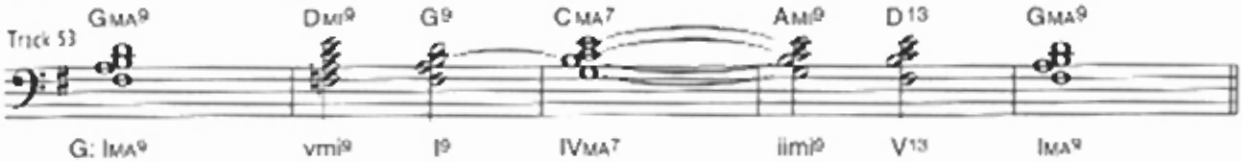



*Dig it!*—The great thing about tonicising IV is that it takes the music, tonally, to a temporary new home, a needed harmonic variety. And yet, since IV is diatonic to the key, it is never abrupt when the music returns to tonic.

After a turnaround to IV the music can return to IMA7. . .



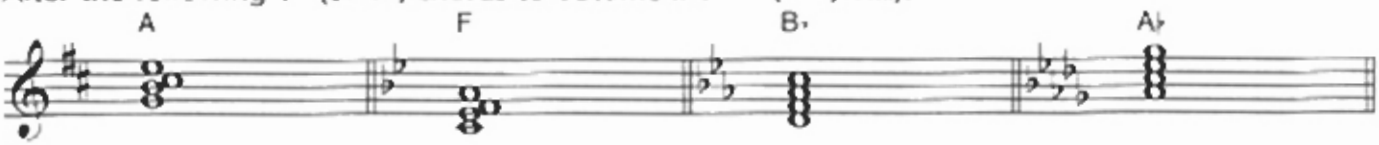

or the next chord might be ii, since IVMA7 is entirely contained in iiMI9!




The turnaround to IV is found in a large cross section of jazz standards, including "Just Friends," "There Will Never Be Another You," "Take the 'A' Train," "My Romance," "Misty" and so on.

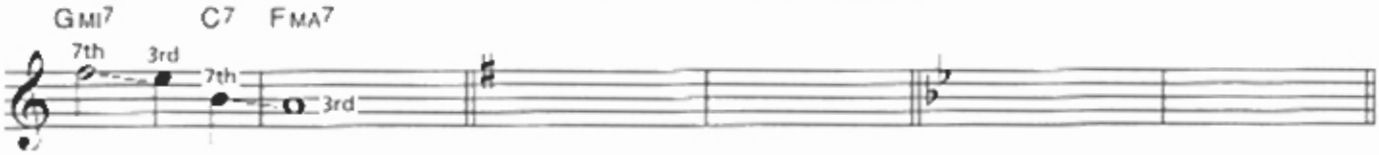
## Exercises

**1** Alter the following V7 (or V9) chords to become ii of IV (ii/IV, VMI).




**2** Indicate the chord symbols for the turnaround progression to IV in the following major keys.

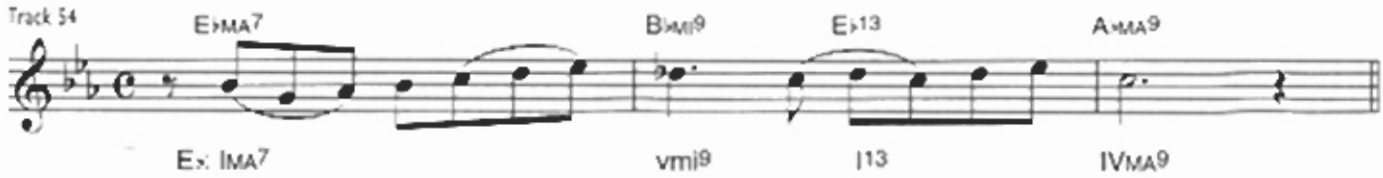
**3** For each major key, notate the chord symbols for a turnaround to IV. Then, write and resolve each chord 7th to the following chord 3rd.



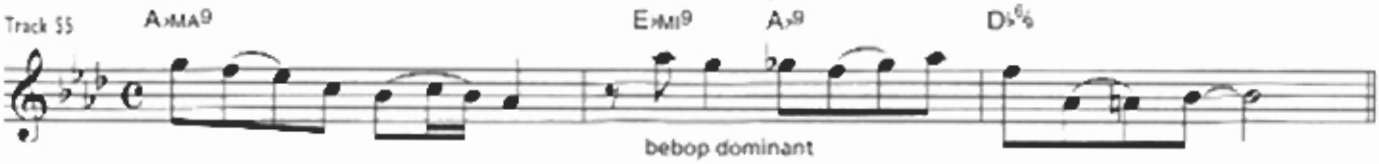
## *Melody for the Turnaround to IV*

Beethoven's "Eroica" Symphony begins with arpeggiation of the tonic triad altered in the fifth measure to V7/IV. A critic described this opening as a hero riding into battle. In the fifth measure, the hero pauses to think of the woman he left behind! Why this description? When a progression tonicises IV, a flat is temporarily added, or a sharp deleted. The result is that the music becomes warmer or darker.

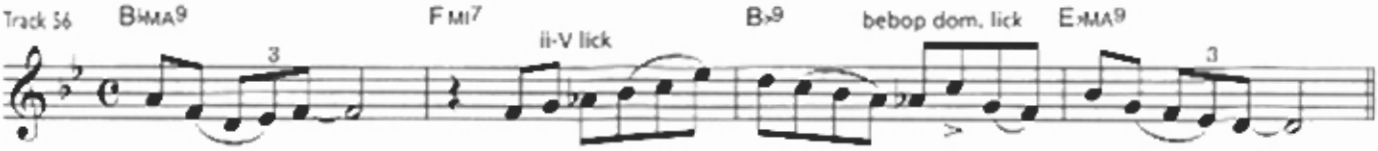
The flat 7th is more than just a harmonic note. It is the expressive note in melodies that establishes the darker feeling of a turnaround to IV.



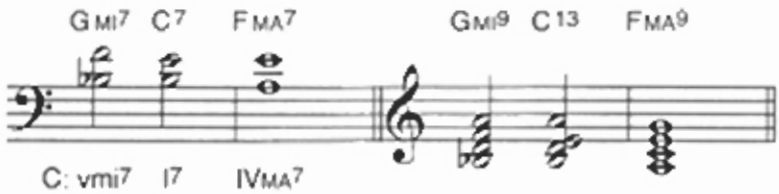

Bebop dominant ideas are very important to jazz melody in the turnaround to IV because they "tease" the listener with the major 7th before sounding the darker flat 7.




The ii–V lick is also a frequent component of melody for the turnaround to IV.

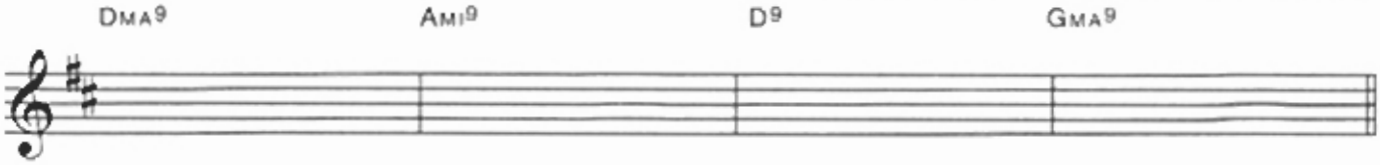



The turnaround to IV progression is a "borrowed" ii–V–I progression. For instance, in the key of C major, we are borrowing ii–V–I from F major. So naturally, the principals of voicing and voice leading you have learned for ii–V–I progressions will apply.

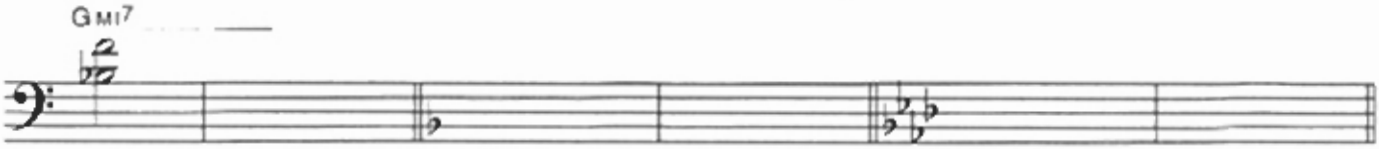



## *Exercises*

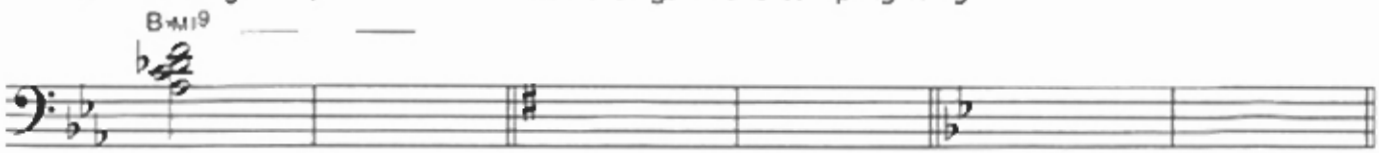
**1** Compose a melody to the progression using bebop dominant and resolution in the turnaround to IV.




**2** For the following keys, indicate the chord symbols for the vmi7–I7–IVMA7 turnaround progression. On the staves, notate two-note voicings in the comping range.

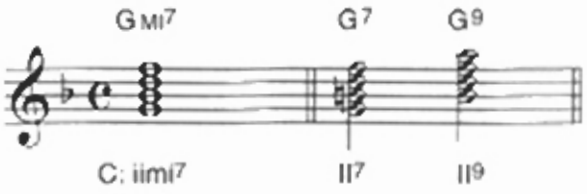



**3** For the following keys, indicate the chord symbols for the vmi9–I13–IVMA9 turnaround progression. On the following staff, notate four-note voicings in the comping range.

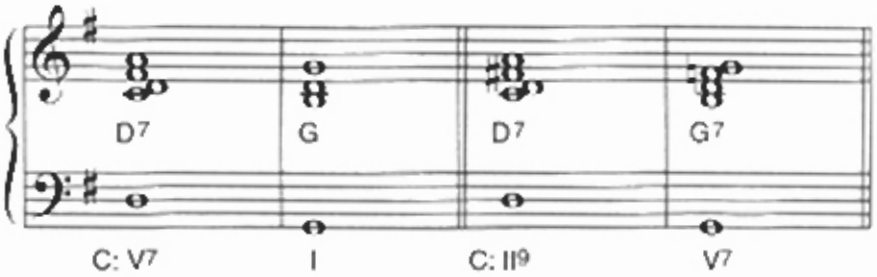


## II Dominant Seventh Chords (II7)

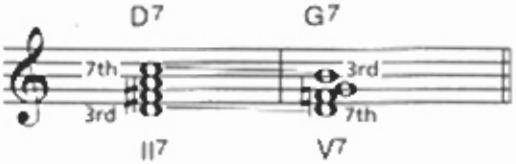
After ii–V–I and the turnaround to IV, the next most common idiom in jazz harmony uses the II DOMINANT SEVENTH CHORD, a dominant chord built on ii. This chord is found in countless standards, including, "Take the 'A' Train," "There Will Never Be Another You," "Just Friends," "The Girl from Ipanema" and so on. Since the diatonic ii seventh chord is a minor 7th, simply raising the chord 3rd a ½ step results in a dominant II7.



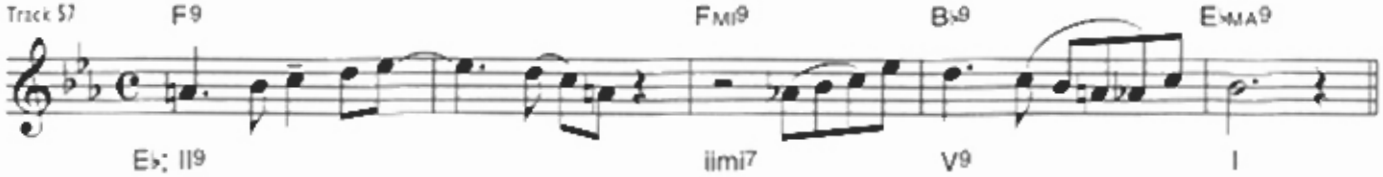

The II7 chord is actually a secondary dominant, the V7 of V (V7/V). For instance, in the key of C major, DMI7 is ii and G7 is V. But, in the key of G, D7 is V!




Sometimes, II7 chords resolve to V, with the usual treatment of tendency tones. Notice, though, that the 3rd of II7 isn't a common tone to the 7th of V7, but rather is enharmonically a ½ step away.

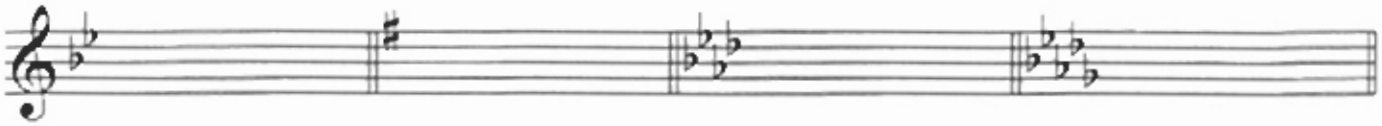



While it is true that II7 chords move to V in some jazz tunes, more often they simply progress (or regress) to the diatonic iiMI7. In this usage, the II7 chord is sort of "hanging around" and waiting for the iiMI7–V–I cadence. The raised 3rd of II7 is a hopeful sound in melodies, and produces a pleasing sense of resolution into the natural 3rd of the following iiMI7.

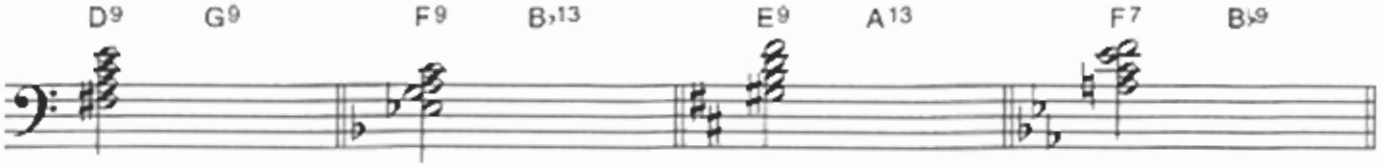



## Exercises

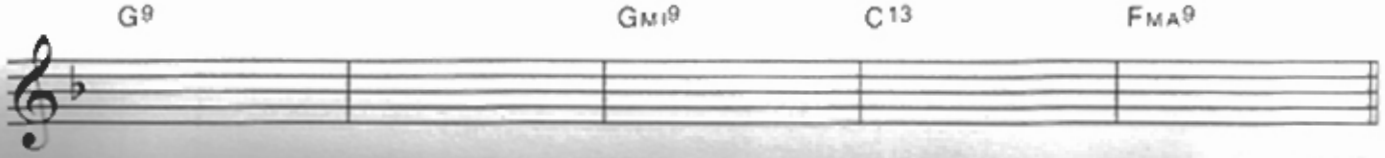
**1** For each major key, write a II7 chord in root position and also a rootless II9. Indicate chord symbols above the staff.



**2** Resolve each II7 voicing into the indicated V chord. Label the 7th of II7 and draw an arrow to the 3rd of V. Draw a jagged line between the 3rd of II7 and the enharmonically different 7th of V7.



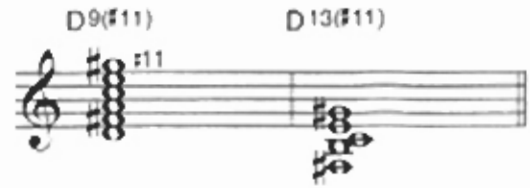

**3** Compose a melody to the progression using resolution, jazz language, and highlighting the 3rds of both the II7 and iiMI7 chords.



# Lesson 43

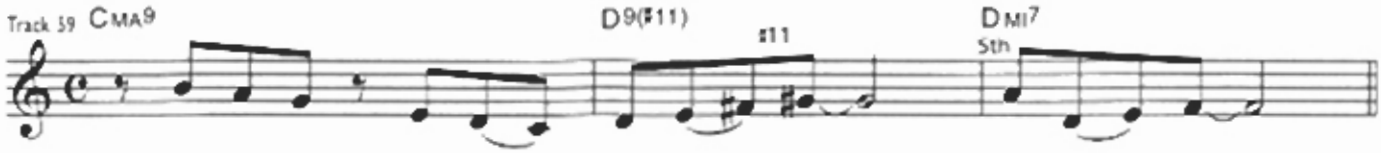
## II9(♯11) Chords, Lydian Dominant Scale, I Augmented Chord Extension (I+)

As mentioned in the previous lesson, the II7 chord sometimes resolves to V, but more often *dissolves* into the diatonic iiMI7. In the latter context, II7 isn't functioning as a secondary V7, but rather as a more stable sound. Jazz musicians typically extend this chord to a ♯11th, adding to its uniqueness in the progression, and call it the II9(♯11) CHORD.

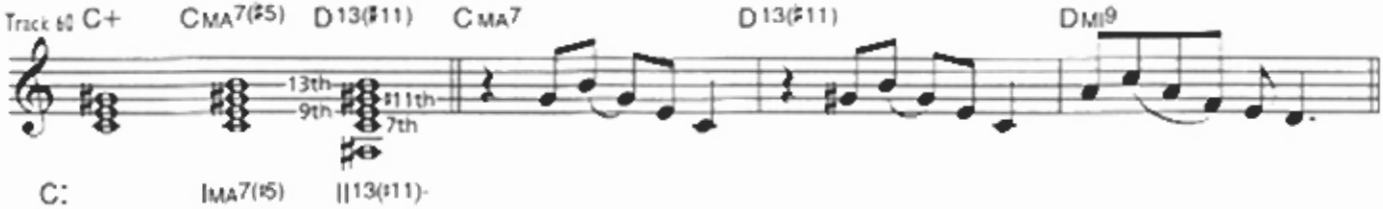



Since ♯11 is the same note as ♯4, there is an inherent Lydian nature to the II9(♯11) chord. (You learned about the Lydian fourth in Book 1, Lesson 12). A LYDIAN DOMINANT SCALE is the Mixolydian scale used for dominant harmony, altered by raising the 4th degree by a ½ step.

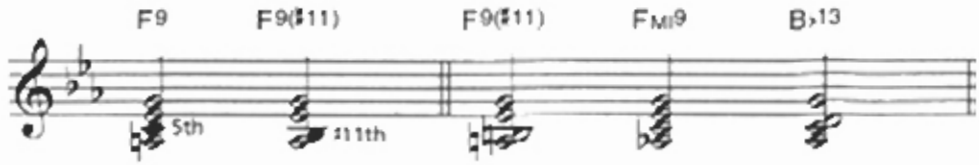
When a II7 melody features the ♯11, as it usually does, a sense of resolution is achieved by moving to the 5th of the ensuing iiMI7 chord.




The most effective melodies for II9(♯11) employ the I AUGMENTED CHORD (I+). The I+ chord is a tonic triad with the 5th raised chromatically. Notice that the I+ chord can also be explained as 7, 9 and ♯11 of II7! In fact, adding the major 7th (I+(MA7)) gives you the 13th of II7 (II13(♯11)). So, any melody figure to IMA7 can be repeated, raising the 5th for II9(♯11).

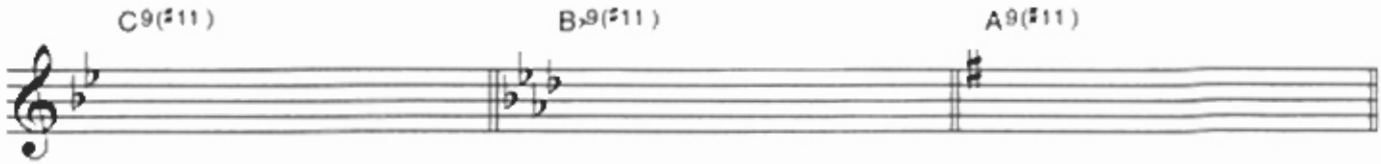



The easiest way to create voicings for a II9(♯11) is to replace the chord 5th with the ♯11 (♯4) ½ step below.

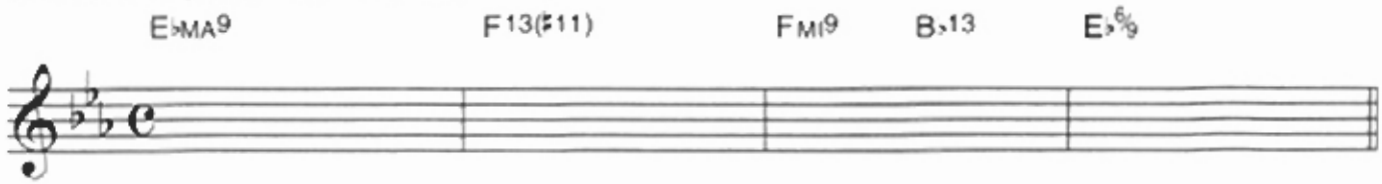



## Exercises

**1** For each indicated II9(♯11), write the Lydian dominant scale and a rootless voicing in the comping range. In each case, circle the ♯11 (♯4) in the scale.




**2** Compose a melody to the progression using I+ as extensions to II9(♯11) and achieving a sense of resolution into the iiMI7.



# Ear Training for Lessons 39–43

Track 61

**1** You will hear IMA9–IVMA9 followed by I9–IVMA9.
For each example, write whether the first chord is IMA9 or I9.

**a.** IMA9 / I9 **b.** IMA9 / I9 **c.** IMA9 / I9 **d.** IMA9 / I9

Track 62

**2** Listen to the melody with rhythm section.
Indicate in which measure the turnaround to IV begins.

Measure ____.

Track 63

**3** Listen to the demonstrated II7, iiMI7, and V7 chords.
Indicate whether each following progression uses II7, iiMI7, or both.

**a.** II7 / iiMI7 / both **b.** II7 / iiMI7 / both **c.** II7 / iiMI7/ both **d.** II7 / iiMI7 / both

Track 64

**4** You will first hear a II9 chord and a II9(♯11) chord.
Listen to the four chords following and indicate whether each chord you hear is II9 or II9(♯11).

**a.** II9 / II9(♯11) **b.** II9 / II9(♯11) **c.** II9 / II9(♯11) **d.** II9 / II9(♯11)

Track 65

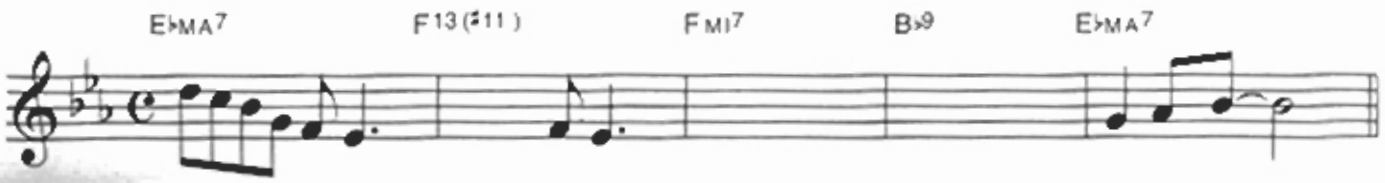
**5** Listen to the demonstrated dominant scale (Mixolydian) and the Lydian dominant scale.
For the four scales following, circle whether each scale is Mixolydian or Lydian dominant.

**a.** Mixolydian / Lydian dominant **b.** Mixolydian / Lydian dominant

**c.** Mixolydian / Lydian dominant **d.** Mixolydian / Lydian dominant

Track 66

**6** Transcribe the remaining notes of the melody you hear.



# UNIT 1 Review of Lessons 39–43

**1** A chord is _____ by preceding it with its own ii and V.

**2** Lowering the 7th of the _____ chord creates a dominant of IVMA7.

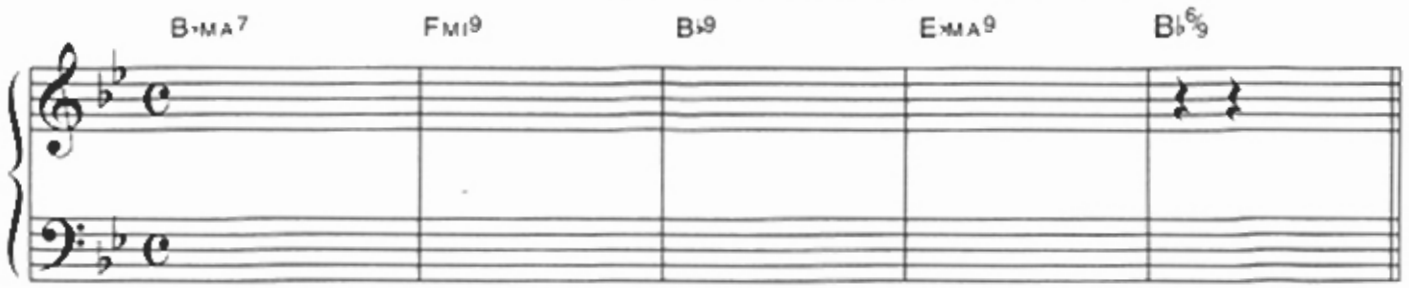
**3** The complete turnaround to IV involves the chords _____, _____, and _____.

**4** The turnaround to IV is seldom used in jazz standards. **True / False.**

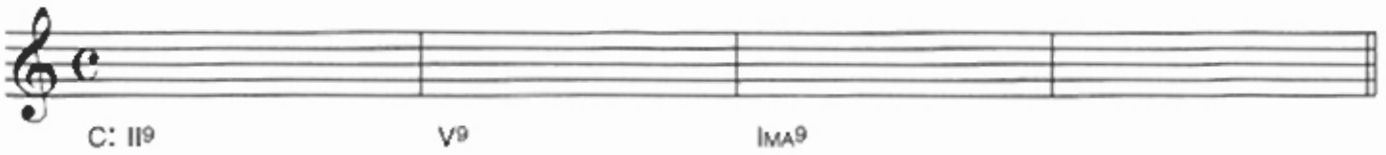
**5** Most often the II7 chord progresses to _____. It is typical to alter the II7 by adding ____.

**6** II9(♯11) melodies can use the _____ _____ scale.
Also a _____ chord is really the upper extensions of II9(♯11).

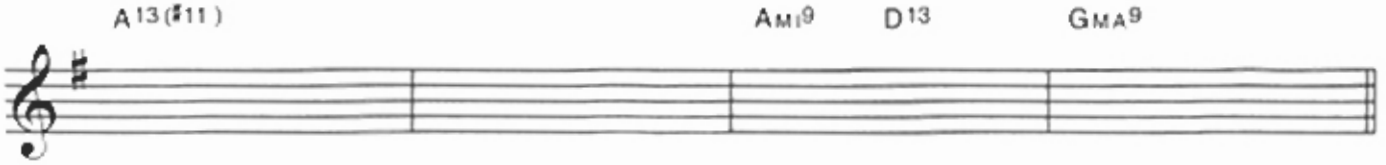
**7** Compose a melody to the progression using resolution and characteristic melody devices for the turnaround to IV. On the bass staff, write two-note voicings, in the comping range.




**8** In the key of C major compose a melody to the progression II7–V7–IMA9, where we hear the 3rd of II7 moving chromatically into the 7th of V7, and also the 7th of V7 resolving into the 3rd of IMA9. Indicate the chord symbols above the staff.

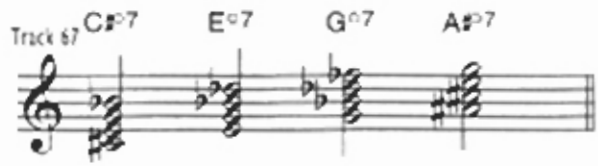



**9** Compose a melody to the progression using Lydian dominant and also the I+ extension for II9(♯11).

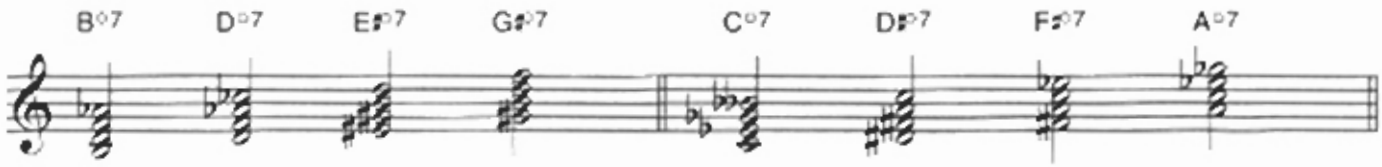


# Diminished 7th Chords (°7) & Diminished Scales

The DIMINISHED 7TH CHORD is one of the more fascinating and exotic sounds in music. It is mysterious and unstable, and in a jazz context, quite beautiful. Constructed of three minor thirds stacked on top of each other, it is indicated by the symbol °7 (also dim7). The chord is *symmetrical,* because no matter what note you put on the bottom, it is still the same arrangement of minor 3rds.




Notice that C♯°7, E°7, G°7, and A♯°7 are all the same chord! Consequently, there are only three different diminished 7th chords. Here are the two others.



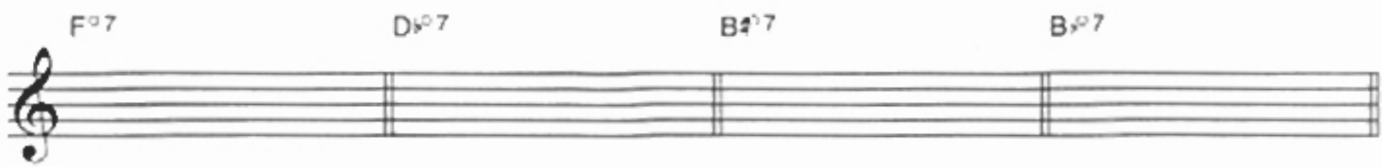

The DIMINISHED SCALE contains all the notes of the diminished seventh chord, and is an alternation of whole and ½ steps. This scale is also known as OCTATONIC.

Because of the symmetry of diminished 7th chords, there are likewise only three diminished scales. To clarify, if you begin the C-sharp diminished scale (above) on E, G or B♭, you have E, G and B♭ diminished scales, alternating whole and ½ steps. On the contrary, a C major scale, starting on E is certainly *not* an E major scale! Here are the other two diminished (octatonic) scales.

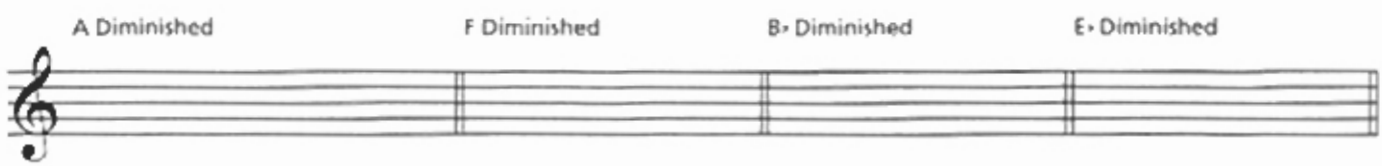
Notes 1, 3, 5, and 7 of the diminished scale are the tones of the °7 chord. Notice that tones 2, 4, 6, and 8 combine to form a different °7 chord.

## Exercises

**1** Construct the indicated diminished seventh (°7) chords.



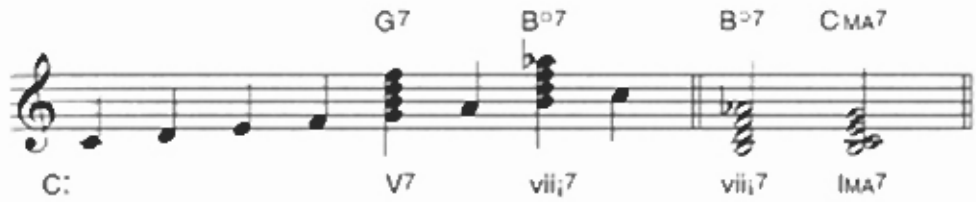

**2** Construct the indicated diminished (octatonic) scales.



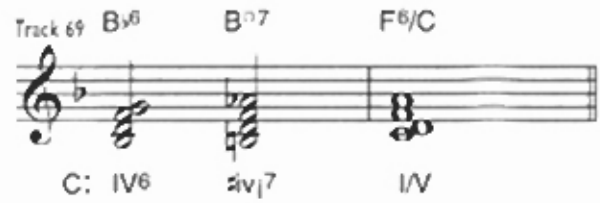
# Lesson 45

## *The vii°7 Chord, ♯iv°7 Chord, Diminished 7th Melody*

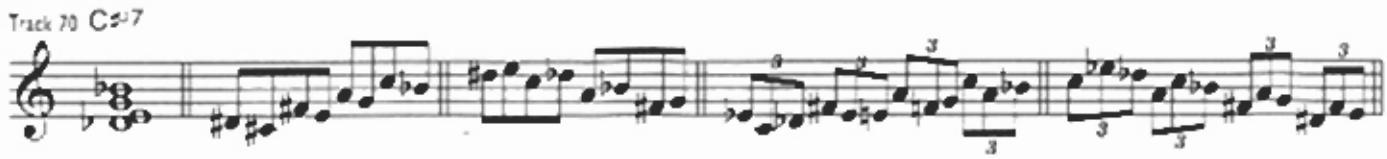
In classical music, the diminished 7th chord functions as a dominant, just like V7. To clarify, a triad built on the 7th degree of a major scale is diminished, although a chromatic note is needed to form a diminished seventh chord (°7), and the diminished chord has three common tones to V7. So in classical music (and sometimes in jazz) THE vii°7 CHORD is a dominant function chord.




Often in jazz music, diminished seventh chords are NONFUNCTIONAL CHORDS, or embellishing sounds between two functional chords of a progression. Typically they connect chords with bass notes one step apart. THE ♯iv°7 CHORD is used in this manner in the progression IV6–♯iv°7–IMA7/V (tonic chord with the 5th in the bass). Note: the IV6–♯iv°7–IMA7/V idiom is found in "I Got Rhythm," "Paper Moon," and some versions of the 12-bar blues.




Ironically, the notes of the diminished chord are not very expressive for jazz melody, but rather sound old fashioned. The other notes of the diminished scale (2, 4, 6, 8) form the "juicy" notes. Jazz musicians often use the symmetry of diminished to fashion sequential motives, emphasizing these expressive notes, whole and ½ steps on either side of each chord tone. A melodic SEQUENCE repeats itself exactly, transposed by some interval. In the case of diminished, the sequence is by minor 3rd interval, as you would guess!

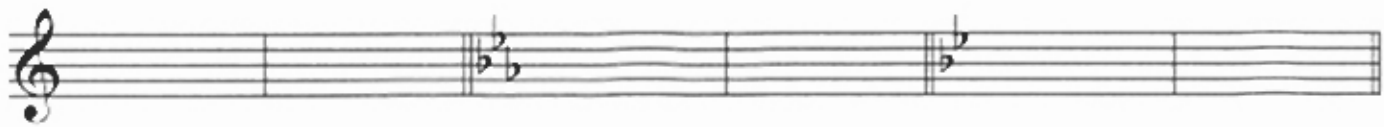



Track 71

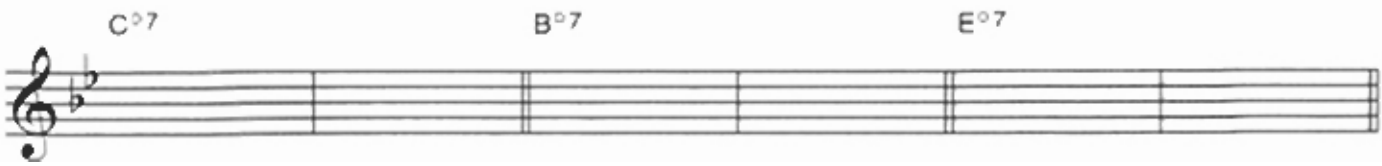
*Dig it!*—Track 71 has a rhythm section playing a C♯°7 chord. Try playing (or singing) the notes of the chord. Now, play the other notes of the diminished scale, resolving each one up ½ step, or down 1 step. Hear the difference?

## *Exercises*

**1** For the indicated major keys, indicate the chord symbols for IV6–♯iv°7–IMA7/V and write four-note voicings in the comping range, with smooth voice leading.

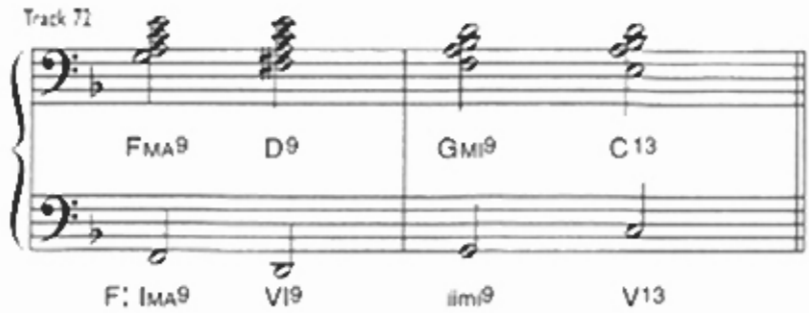


**2** For each °7 chord, construct a sequential melody.

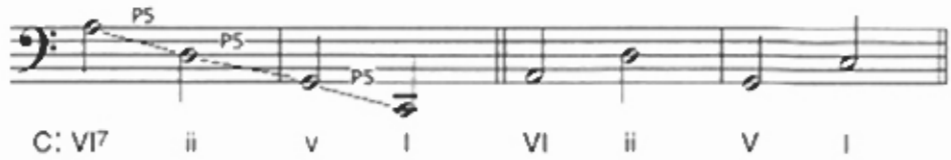


## *The Turnback Progression & The VI7 Chord*

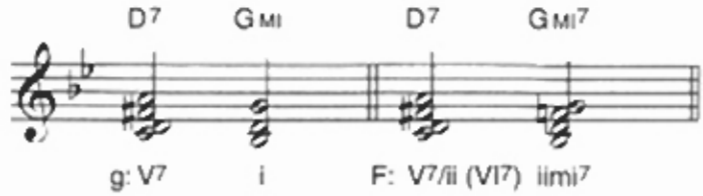
It is common to find phrases in jazz tunes ending with two measures of the tonic chord. In cases where the next phrase also begins on the IMA7, jazz musicians frequently employ a turnback progression to provide harmonic variety. A TURNBACK is the chords I–VI7–iiMI7–V7, with each chord usually lasting two beats. And of course in jazz music, chordal extensions are encouraged!



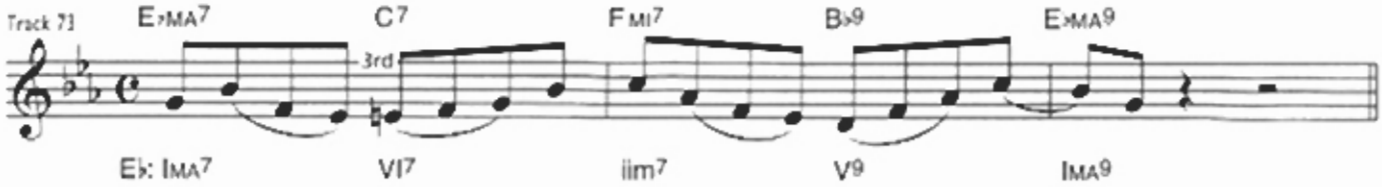

You know that ii–V creates a pull towards IMA7. Similarly, a dominant VI chord pulls to ii, because VI precedes ii in the circle of fifths.




In major keys, the diatonic sixth chord is minor (vi), but in the turnback the 3rd is raised chromatically to make VI a dominant 7th. VI7 (or VI9) then, is the secondary dominant of ii (V7/ii). As you see below, D7 to GMI is V-I in the key of G minor, but those same chords are V7/ii to ii in F major.

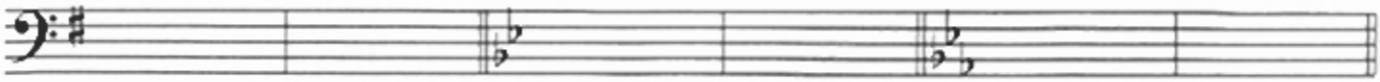



The VI7 chord provides a colorful new note for melody and soloing, because the 3rd of that chord is a ½ step above tonic in the key.

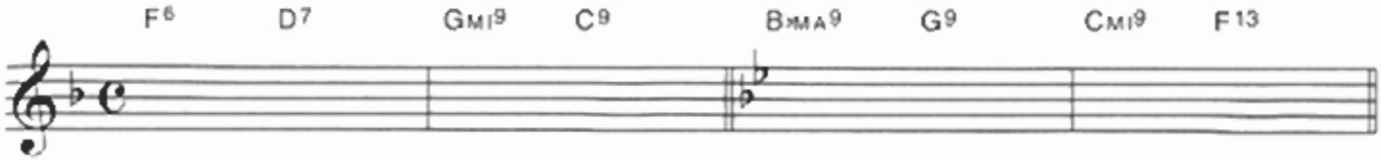



## *Exercises*

**1** For the indicated major keys, indicate the chord symbols for the turnback progression and notate keyboard voicings on the staff.

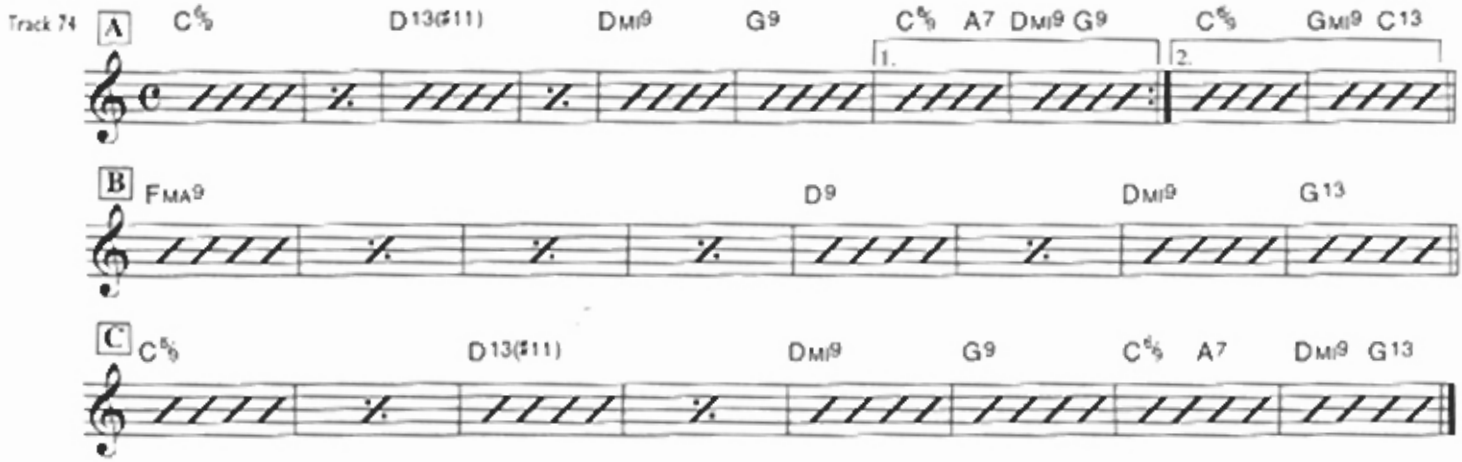


**2** Construct jazz solo melodies to the turnback progressions emphasizing the 3rd of VI7 and jazz language you have learned so far.



## *AABA Standard Song Form—"Take the 'A' Train" Progression*

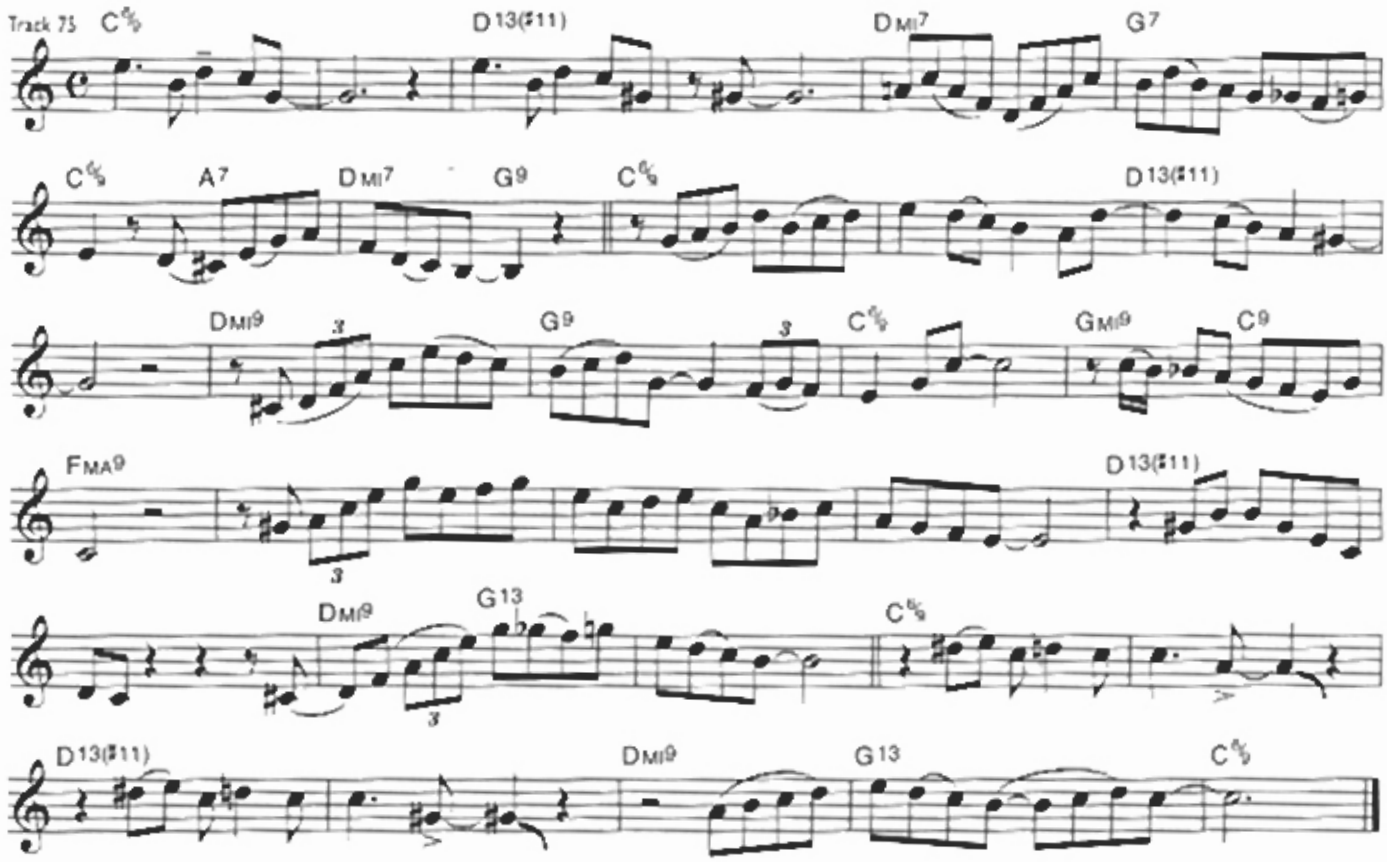
Nearly a century of great jazz performance has been poured into a group of tunes (mostly in 32 bars) called "standards." At least half of these STANDARD SONGS are in AABA FORM, consisting of four, eight-bar phrases. The 'A' phrases are nearly identical in melody and harmony, while the 'B' phrase, or BRIDGE, is contrasting in both. Take a look at the harmonic progression to Billy Strayhorn's, "Take the 'A' Train:"




You can see that the 'A' phrases are almost identical, beginning with $I_{MA}7$ and then $II^7$ (Strayhorn's melody features ♯11). As expected, $II^7$ goes to $ii_{MI}7$, which begins the inevitable ii–V–I turnaround. The first 'A' has an optional turnback to I (1st ending). The end of the second 'A' has a turnaround to IV, which begins the bridge (2nd ending). The final 'A' also has an optional turnback.

The Bridge ('B') provides contrast. Beginning on $IV_{MA}7$, it creates a feeling that the music has gone to a new destination. The $II^7$ signals that ii and V are on the way, so that the 'A' theme can return. This is a great example of how AABA standards are constructed.

Here is a solo to the "Take the 'A' Train" progression.




## *Exercise*

**1** Analyze the solo above, identifying characteristic jazz melodic devices, scales, resolutions, chord extensions, etc.

# Ear Training for Lessons 44–47



Track 76

**1** Listen to the dominant 9th chord voicing and the diminished 7th chord. Write whether each chord is dominant 9th or diminished.

**a.** Dom 9 / °7 **b.** Dom 9 / °7 **c.** Dom 9 / °7 **d.** Dom 9 / °7

Track 77

**2** Listen to the diminished scale and the Lydian dominant scale. Indicate whether each melody uses diminished or Lydian dominant.

**a.** diminished / Lydian dominant **b.** diminished / Lydian dominant

**c.** diminished / Lydian dominant **d.** diminished / Lydian dominant

Track 78

**3** Listen to the progression, IV6–#iv°7–IMa7/V, demonstrated first. In the ensuing progression, at what bar does the IV–#iv°7–I/V progression begin?

Measure _____.

Track 79

**4** Listen to the melody to a °7 chord, which employs both the diminished chord tones and the expressive, other notes of the scale. How many of the expressive notes are used?

_____ expressive notes.

Track 80

**5** Listen to the IMA9 and VI7 chords, the concurrent, two-note melody is the tonic note moving up ½ step to the 3rd of VI7. For each of the turnback melodies you hear next, indicate whether the 3rd of VI7 is used.

**a.** yes / no **b.** yes / no **c.** yes / no **d.** yes / no

Track 81

**6** Listen to the solo over the first half of the progression to "Take the 'A' Train." Indicate whether each of these melodic devices is employed.

| | |
|---|---|
| 7–3 resolution: | **yes / no** |
| Combined scale/arpeggio: | **yes / no** |
| The ii–V lick: | **yes / no** |
| Triplet arpeggio: | **yes / no** |
| Bebop dominant: | **yes / no** |
| Minor +7: | **yes / no** |
| Lydian dominant: | **yes / no** |
| I+ extension: | **yes / no** |
| 3rd of the VI7 chord: | **yes / no** |

**1** The diminished 7th chord (°7) is _____ _____ intervals stacked on each other.
The chord is _____ because any of its notes could be the root.

**2** The diminished or _____ scale is an alternation of _____ and _____ _____.

**3** Diminished 7th chords (°7) in jazz are typically used to connect bass notes _____ apart.

**4** Notes 1, 3, 5, and 7 of the diminished scale are the most expressive tones. **True / False.**

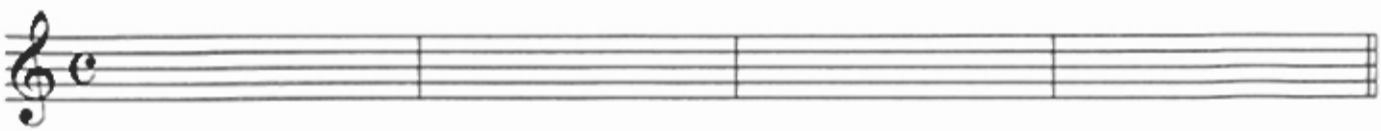
**5** A _____ line features repetition of a melody, transposed by some interval.

**6** The chords IMA7–VI7–IIMI7–V7 form a _____ progression.

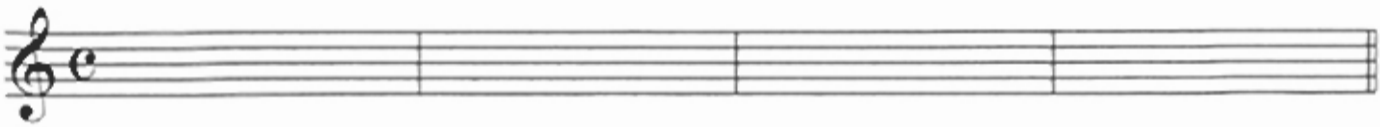
**7** The _____ is the 'B' section of an _____ form.

**8** In the key of G major compose a melody to the progression II7–V7–IMA9, where we hear the 3rd of II7 moving chromatically into the 7th of V7, and also the 7th of V7 resolving into the 3rd of IMA9. Indicate the chord symbols above the staff.

**9** Compose a melody to the first four bars of the "Take the 'A' Train" progression, using the I+ extension for II9(♯11). Write the chord symbols above the staff.



**10** Compose a melody to the last four bars of the bridge of the "Take the 'A' Train" progression, using Lydian dominant for II9(♯11). Write the chord symbols above the staff.

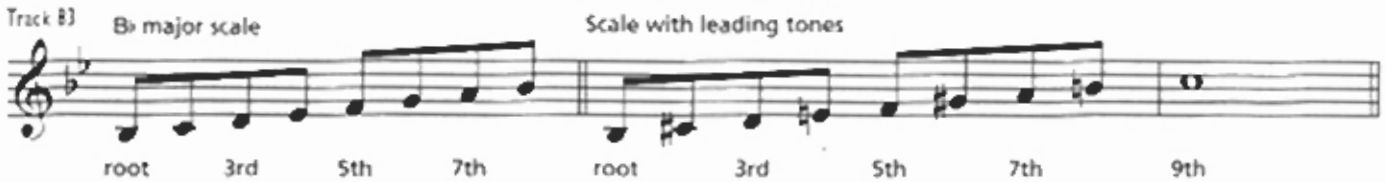


## *Jazz Language—Chromatic Leading & Passing Tones, Bebop Scales*

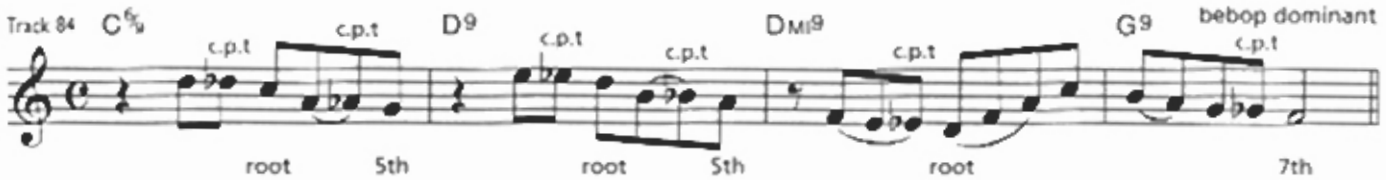
Melodic chromaticism plays an important role in jazz melody. Chromatic notes which are not in the chord are used to great effect, because they create tension and tendency. A chord tone feels more satisfying when it arrives after chromatic embellishment. Classical musicians refer to these non-harmonic tones as *decorative chromaticism*.

A decorative LEADING TONE (l.t.) is a note a ½ step below a chord tone.
Jazz melody often skips into chromatic leading tones

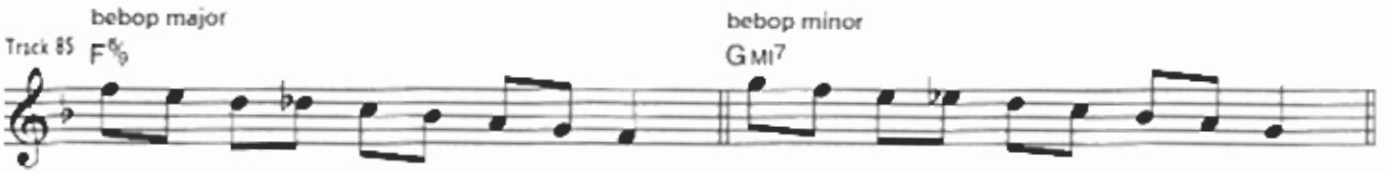
A good definition of "scale" is *chord tones and notes in between*. The scale below, entirely chord tones and leading tones, is actually "hipper" than the diatonic one.




Jazz musicians love to approach a chord tone from a step above, and then move by descending ½ steps into a CHROMATIC PASSING TONE and then the chord tone.



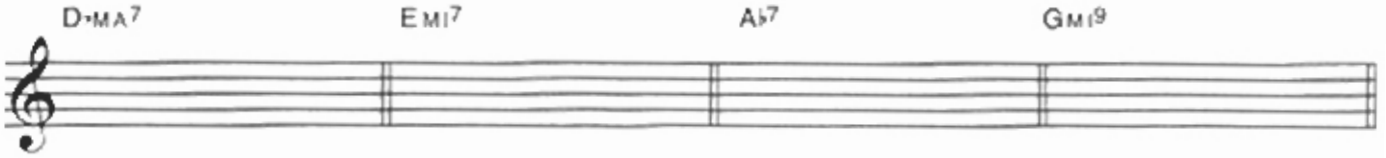

The bebop dominant scale is a result of this idea, approaching the chord 7th from a step above. So, it is possible to invent other bebop scales, by inserting a leading tone between chord tones.




## *Exercises*

**1** Analyze this melody by circling chromatic leading and passing tones, and labeling bebop scales. Do you notice how each decorative chromatic note *points* to the ensuing chord tone?

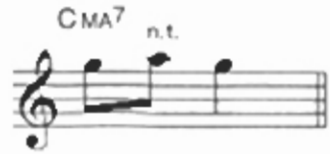
**2** For each chord below, construct a bebop scale.



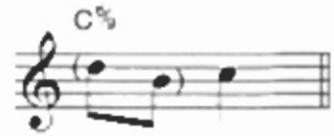
# Lesson 49

## *Jazz Language—Auxiliary "Enclosure" Tones*

There is one melodic gesture that sums up the language of the bebop era more than any other, and that is the use of multiple auxiliary, or enclosure tones. When a melody moves from a chord tone to a note a ½ or whole step away and back, the middle (decorative) note is called an auxiliary tone (also neighbor tone).

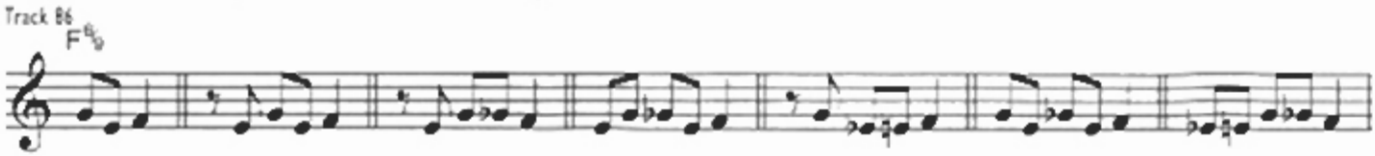



ENCLOSURE TONES are two or more auxiliary tones on both sides of the chord tone, sounded prior to the chord tone.

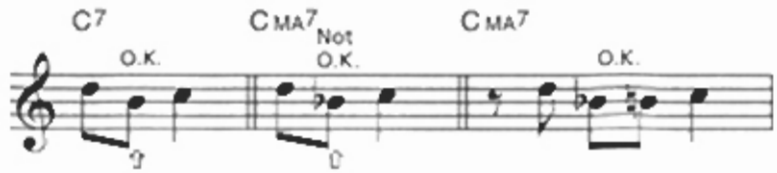



Most often, jazz musicians employ enclosure tones around the root, 3rd or 5th of a chord, but any chord tone can be embellished in this fashion. Here are a variety of enclosure tone figures around a chord root.

Track 86

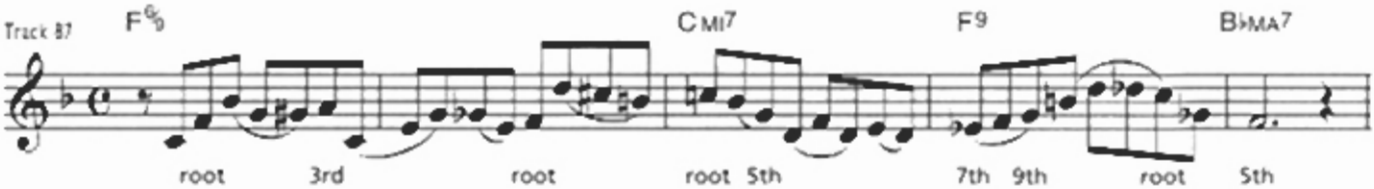



The note a ½ step away from a chord tone is always a viable enclosure tone, whether or not that note is consonant. A note one whole step away from a chord tone, which is outside of the consonant scale or key will not make a suitable enclosure tone. In that case, the dissonant note can be used, but it must move chromatically into the chord tone.




Bebop jazz melody often skips from one chord tone to enclosures of the next, even if the chord is going to change. This device provides the angularity that is a signature element of bebop style.

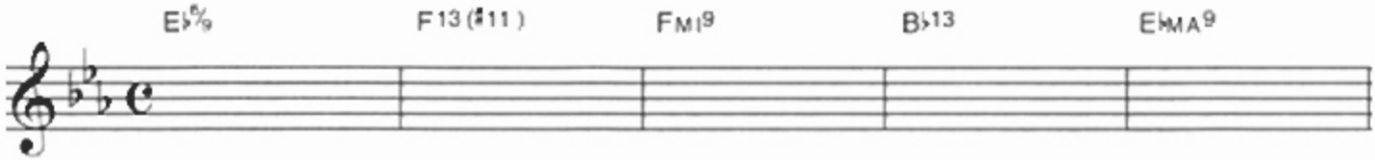
Track 87




## *Exercises*

**1** For the melody above, circle the enclosure tones.

**2** Compose a melody using only chord tones and enclosure tones.



## *The Jazz Blues Progression, Finding the Chromatics*

You learned a simple 12-bar blues progression in Book 1, Lesson 25. Now you have the tools to understand the blues as performed by more proficient jazz musicians. Here is the jazz blues progression in the key of F major (parenthetical chords are optional):

Track 88

F13 B♭9 F13 (CMI9) F13 B♭9 B♮7

C: I7 IV7 I7 vii7 I7 IV7 #iv7

F7/C F7 (D9) GMI7 C9 F13 (D7 GMI7 C9)

IV7/V I7 VI7 iimi7 V7 I7 iimi7 V7

Notice that measure 4 can be a turnaround (ii–V) to the IV chord in measure 5. In measure 6, a #iv°7 chord creates a pull towards the return of I7 in measure 7. Likewise, the VI7 chord in measure 8 is V7 of the ii chord, which begins the last four measures. Finally a turnback is used in the last two measures, to repeat for more choruses.

Here is a solo melody to the jazz blues progression.

Track 89

F9 B♭9 F9 CMI9 F9

B♭9 B♮7 F7/C F9 D7

GMI9 C9 F9 D7 GMI9 C9

Jazz musicians know that chord tones (especially 3rds and 7ths), which are not in the key of the song, are very colorful and important to melody. Emphasizing those notes might be called FINDING THE CHROMATICS. In the solo above: the 7th of the IV chord is emphasized in measure 2, because it is a ½ step away from the 3rd of I7; the flat 7th of the key enables the turnaround to IV in measure 4; the iv°7 has a chromatic root and 7th; the 3rd of VI7 is a ½ step above the tonic.

## *Exercises*

**1** *Dig it!*—When a musician finds the chromatics, you can hear the changes in the melody alone. In the solo above, locate and circle the chord tones that are chromatic to the key, then try playing the solo alone. Do you hear the progression?

**2** Optional: on your own music manuscript paper, compose a solo to the jazz blues progression in E-flat major. Indicate the chord symbols above the staff.

# UNIT 12 Ear Training for Lessons 48–50

Track 90

**1** In this jazz melody, how many chromatic leading tones are used?
How many enclosure tone figures are used?

_____ chromatic leading tones _____ enclosure tone figures

Track 91

**2** For this jazz melody, how many chord tones are approached chromatically from a step above?

_____ chromatic approaches from above

Track 92

**3** Listen to the bebop dominant and bebop major scales.
Indicate whether each scale is bebop dominant or bebop major.

**a.** bebop dominant / bebop major **b.** bebop dominant / bebop major

**c.** bebop dominant / bebop major **d.** bebop dominant / bebop major

Track 93

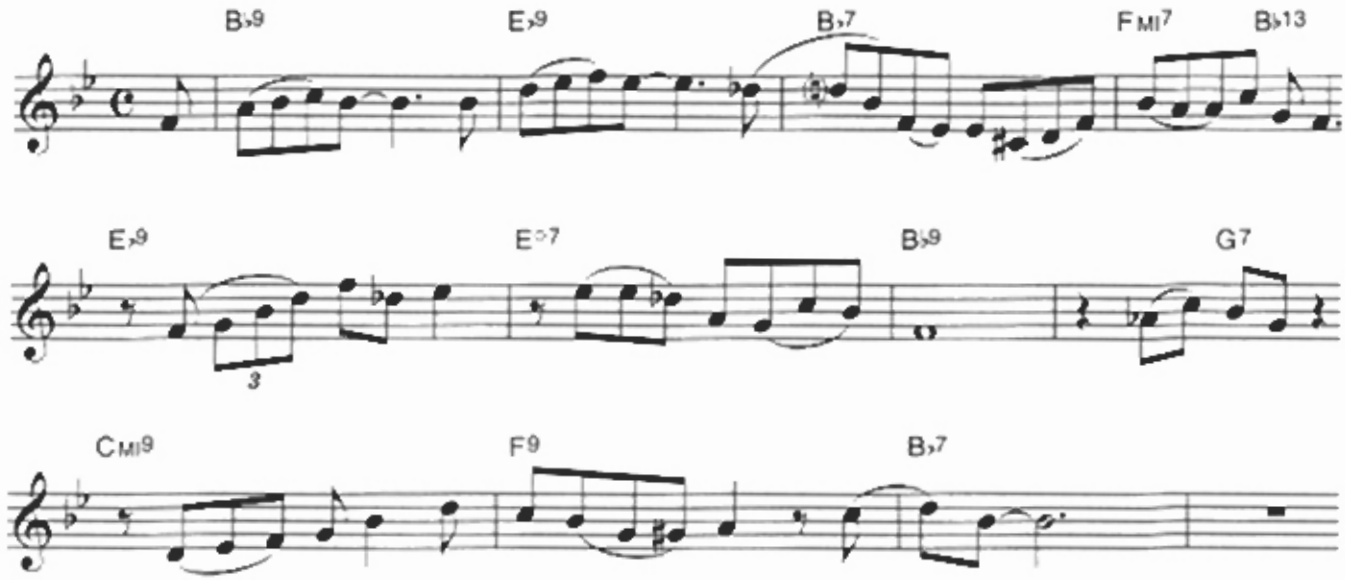
**4** Listen to these bebop major and bebop minor scales.
Indicate whether each scale is bebop major or bebop minor.

**a.** bebop major / bebop minor **b.** bebop major / bebop minor

**c.** bebop major / bebop minor **d.** bebop major / bebop minor

Track 94

**5** Listen to the solo to the 12-bar blues, which is written below.
Add accidentals so that the notation is correct.



# Review of Lessons 48–50



**1** Chromatic _____ tones and _____ tones add tension and tendency to a melody.

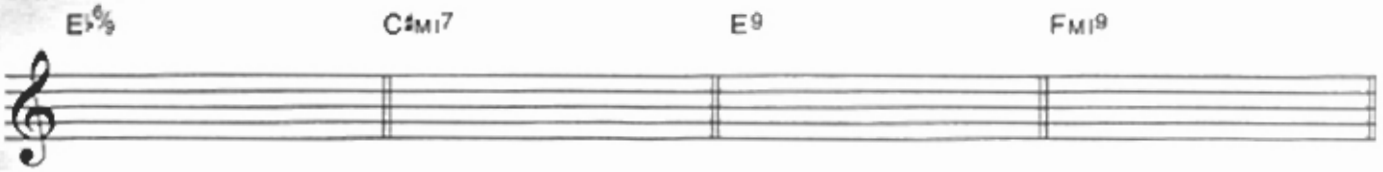
**2** A scale can be defined as _____ tones and _____ in between.

**3** Major, minor, and dominant chords can all have bebop scales. **True / False**

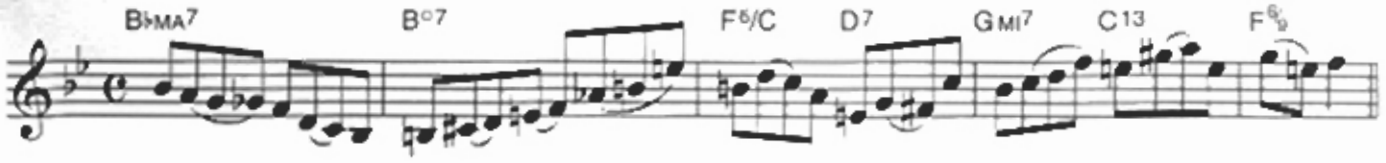
**4** _____ tones help create the angularity of bebop melody.

**5** The important chromatic (non-diatonic) tones in the 12-bar blues are the 7th of _____ in measure 4, and the _____ of VI7 in measure 9.

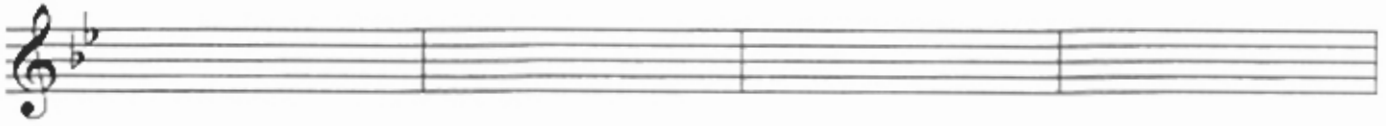
**6** Write bebop scales to these chords:

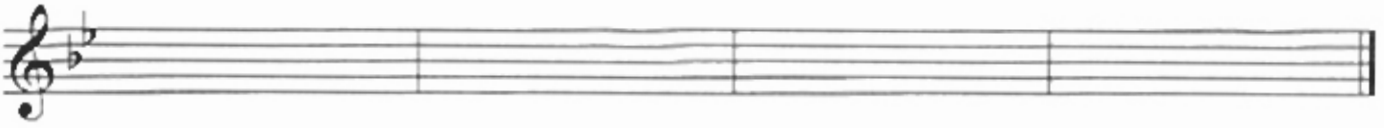



**7** Analyze this melody. Circle and identify instances of decorative chromaticism. Label bebop scales and any other scalar devices. Label resolutions and prominent functionally chromatic tones.




**8** Compose a melody to the 12-bar jazz blues using leading tones, enclosure tones, bebop scales, and emphasizing important non-diatonic notes. Write the chord symbols above the staff.





# Glossary & Index of Terms & Symbols

Includes all the terms and symbols used in Book 2 and the page on which they are first introduced.

**AABA SONG FORM**: 32-bar song with four, 8-bar phrases where the "A" phrases are nearly identical while the "B" phrase (bridge) is contrasting (p. 72).

**ACCOMPANIMENT**: an enhancement of melody through texture, such as one or more instruments playing chords (p. 45).

**ACCOMPANIMENTAL CHORDS**: played by a keyboard or guitar, or two or more instruments simultaneously sounding notes (voicings) (p. 45).

**AUXILIARY TONE**: when a melody moves from a chord tone to a note a ½ or whole step away, and back, the middle note is an auxiliary tone (p. 76).

**THE BEBOP DOMINANT LICK**: first three notes of the bebop dominant scale, followed by a skip up to the chord 9th, another skip down to the 6th, and then the 5th of the chord (p. 57).

**BRIDGE**: "B" section of an AABA song form (p. 72).

**CHROMATIC LEADING TONE**: decorative note a ½ step below a chord tone (p. 75).

**CHROMATIC PASSING TONE**: decorative note a ½ step from a chord tone, used to fill in a melodic whole step. (p. 75).

**CIRCLE OF FIFTHS**: bass movement of a P5 interval from one chord to the next (p. 45).

**COMBINED SCALE/ARPEGGIO**: melodic fragment which is largely scalar, but also skips between successive chord tones (p. 56).

**COMPING**: rhythmic accompaniment of chords, adding tension and release in the music (p. 46).

**COMPING RANGE**: a range of approximately a sixth on either side of middle C (p. 45).

**CONTRAPUNTAL TEXTURE**: aural depth created by counterpoint, such as the combination of walking bass and melody (p. 45).

**COUNTERPOINT**: simultaneous occurrence of two or more musical voices (p. 43).

**DIMINISHED SEVENTH CHORD (°7)**: symmetrical chord constructed of three minor thirds (p. 69).

**DIMINISHED SCALE**: an 8-note scale that contains all the notes of the diminished seventh chord and an alternation of whole and ½ steps (also known as octatonic) (p. 69).

**DOMINANT 13TH CHORD**: a dominant 9th chord with an added interval of a major 13th above the root (p. 58).

**DORIAN SCALE**: major scale played from scale degrees 2 to 2, particularly useful when played over supertonic harmony (p. 51).

**ENCLOSURE TONE**: 2 or more auxiliary tones on both sides of a chord tone, sounded prior to the chord tone (p. 76).

**FINDING THE CHROMATICS**: emphasizing chord 3rds and 7ths that are not in the key of a song (p. 77).

**JAZZ BLUES PROGRESSION**: a variation on the standard 12-bar blues, popular with jazz musicians (p. 77).

**LEADING TONE**: a chromatic leading tone a ½ step away from the chord tone (p. 75).

**LYDIAN DOMINANT SCALE**: Mixolydian scale, altered by raising the 4th degree by a ½ step (p. 66).

**MINOR MAJOR 7 CHORD**: a minor triad with the 7th raised a ½ step (p. 59).

**MINOR TRIAD**: a 3-note chord consisting of a root, minor 3rd and perfect 5th (p. 50).

**MINOR SEVENTH**: the interval between the root and seventh degree of a natural minor scale (p. 50).

**MINOR SEVENTH CHORD**: a 4-note chord with root, minor 3rd, perfect 5th and minor 7th (p. 50).

**MINOR NINTH CHORD**: a minor seventh chord with an added major 9th above the root. If bass is playing, omit the root (p. 50).

**NONFUNCTIONAL CHORDS**: embellishing chords typically used to connect two chords with bass notes one step apart, e.g. IV6–♯IV°7–IMA7/V (p. 70).

**OCTATONIC**: see diminished scale (p. 69).

**ONE AUGMENTED CHORD (I+)**: tonic triad with the 5th raised chromatically (p. 66).

**PARTITO ALTO**: prevalent Brazilian comping pattern and permutations heard in bossa nova and samba (p. 47).

**PASSING CHORD**: chord with a non-diatonic passing note that adds expressiveness (p. 59).

**RESOLUTION**: result of a chord (or note) that is musically compelled to go to the next chord (or note); when chord roots are a fifth apart the tendency for resolution naturally occurs (p. 52).

**SEQUENCE**: melodic motive that repeats itself exactly, transposed by a selected interval (p. 70).

**SEVEN DIMINISHED SEVENTH CHORD (vii 7)**: diatonic triad built on the 7th degree of a major scale with a chromatically lowered 7th (p. 70).

**SHARP 4 DIMINISHED SEVENTH CHORD (♯IV°7)**: embellishing chord commonly used in the progression IV6–♯IV°7–IMA7/V (p. 70).

**SHARP 11 (♯11)**: chord extension a sh above the chord root (same note as ♯4 often added to II7 (p. 66).

**SIX DOMINANT SEVENTH CHORD (V** secondary dominant of ii; a dominant seventh chord built on the 6th degree major scale used in the turnback prog (p. 71).

**SUPERTONIC SEVENTH CHORD**: a mi seventh chord constructed with major degrees 2, 4, 6 and 8 (1) (p. 51).

**TONICISATION**: making a temporary key center by preceding any major or chord with its own V7, or ii and V cho particularly common in major keys wit IV chord (p. 62).

**TRIPLET ARPEGGIO**: an arpeggio tha begins off the beat a ½ step below the or 3rd of a chord, then arpeggiates up chord with a triplet rhythm (p. 57).

**TURNAROUND**: ii-V progression that the music back to a tonic (p. 53).

**TURNAROUND TO IV**: tonicisation of chord that takes the music, tonally, to temporary new home by preceding th chord with its own ii–V (p. 63).

**TURNBACK**: chord progression I–VI7–iiMI7–V7, with each chord usually lasting two beats (p. 71).

**II DOMINANT SEVENTH CHORD (II7)**: dominant chord built on scale degree ii

**II DOMINANT NINTH CHORD (II9♯11** chord with extensions M9 and ♯11 (p.

**TWO FEEL**: created when bass plays t notes in each bar of 𝄵 (or a dotted qu eighth-note pattern), causing the mus feel in a two-beat meter (cut time, 𝄵)

**ii–V**: ("two–five") chord progression consisting of a minor chord built on s degree 2, followed by a dominant sev chord built on scale degree 5 (p. 52).

**THE ii–V LICK**: scale/arpeggio figure prevalent in jazz featuring 7th to 3rd resolution of ii-V (p. 56).

**TWO-NOTE VOICING**: chord arranger sounding just a chord 3rd and 7th in t comping range, assuming the bass pla root (p. 45).

**VOICINGS**: arrangements of chords w two or more chord tones, particularly 3rds and 7ths (p. 45).

**WALKING BASS**: continual quarter n bass motion in which, more often tha the chord root is on the downbeat of measure (p. 43).

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SHELTON G. BERG

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Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

ISBN 0-7390-3087-6
Book and CD 20808

0 38081 20553 3

BN 22006